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ABSTRACT

Designed primarily for English faculty at two-year colleges in California, "Inside English" includes articles on instructional innovations in teaching remedial writing, literature courses, and freshman composition; and on major curricular, administrative, and employment issues in the field. The four issues in volume 6 include the following feature articles: (1) "Remedial Is Not a Dirty Word," by Wallace Albertson; (2) "Writing and the Eighteen-Year-Old: A Personal Ontogeny," by John C. Lovas, which includes Lovas's time line of 20th Century History; (3) "Reviving the Lost Art of Reading Aloud," by Ann Pope Stone; (4) "It Must Be Spring or -- The Art of Not Writing," by Francine L. DeFrance; (5) "Why Can't the Writing Teacher Write?" by Gloria Floren; (6) "The Politics of Change," by William J. Moore; (7) "Statewide Writing Proficiency Test: Good Idea or Bad?"; (8) "Teaching Composition," by Don K. Pierstorff; (9) "On Writing Well and Writing Right," by Joe Fitschen; (10) "Strategies for Survival: Freewriting and Peer Critiquing," by Rae Jeane Popham; (11) "In Service That Reminds Us of What We Love," by Jim Moore; (12) "Holistic Scoring: A Potential Boon to Teachers and Students of Composition," by Carol MacKay; (13) "A Statewide Standard for College Writing?" by Dick Lundquist; and (14) "Basic Skills: Definitions and Deliberations," by Ann Clutinger. (AYC)

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inside english

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VOL. VI, NOS. 1-4

SEPTEMBER 1979,
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ENGLISH COUNCIL OF CALIFORNIA TWO-YEAR COLLEGES ECCTYC

inside english

Vol. VI, No. 1 **Journal of the English Council of California Two-Year Colleges** September 1979

INSIDE
inside english

ECCTYC
Looks at Teaching Composition

A timely approach to teaching composition via a time line. page 3

CPEC's Intersegmental Committee on writing skills takes a position on proficiency — and raises some questions that are not easy to answer. page 4

One teacher revives an old art and finds it new — for her students. page 5

Great titles, clever ideas — but the paper is still blank. pages 6

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Remedial Is Not a Dirty Word

By WALLACE ALBERTSON
President, Los Angeles Community College District Board of Trustees, and Member of the Board of The California State Universities and Colleges.

(Editor's Note: The following article is adapted from Mrs. Albertson's address to the Basic Writing Skills Conference, May 10, 1979, Los Angeles.)

I INVITE YOU to consider one of the most vexing problems currently facing all sectors of American education: the improvement of student writing skills. What was once a rumble about basic skills has now become a public outcry. The press constantly reports the plummeting of student text scores. Parents say they pay to have their children educated, only to find out they cannot read and write. Employers complain that graduates lack basic communication skills, thus affecting job success. As educators, we have long been aware of the problem and have been seeking solutions in a number of ways.

Both the community colleges and the state colleges and universities have instituted many special programs to improve student writing skills: writing laboratories, tutoring systems, individualized instruction, programmed learning, computer-assisted instruction, interdisciplinary approaches, equivalency exams, revised placement procedures, televised instruction, and so on. The CSUC and UC systems are conducting over seventy special projects in Basic English; the California community colleges have a similar record of attempts and achievements in this area. The Bay Area Writing Project, which had its beginnings in the secondary schools of Northern California, has expanded statewide and nationwide — and into colleges and universities. The program, which allows teachers to write more in order to teach writing more effectively, has been immensely successful [ed. note; See Richard Dodge's article, "Confessions of a Born-Again Writing Teacher," *inside english*, Winter 1979]. On a national level, the Educational Testing Service has established a national writing center to coordinate ETS research into the teaching and evaluation of writing and to set up a nationwide information center on writing programs. The National Endowment for the Humanities recently funded a special commission to investigate the writing crisis in American educational institutions. Other examples could be cited, but the point is clear. As educators we are aware; we are concerned; we are trying. We are having some success, but the issues are complex and the solutions are not easy.

A primary problem is one of definition. What do we mean by "basic writing skills"? Skills basic to what? Survival? Productive citizenship? Employability? Long life? Such terms as "developmental" and "basic" are used both interchangeably and separately, depending on one's vantage point. Some suggest that the word "developmental" is a slippery euphemism. To many, basic skills means simple literacy; to others, it means the skills necessary to succeed in traditional college work. And we are hesitant to use the word "remedial," although many sitations require just that — a remedy. Like you, I may not be sure just exactly what these terms mean, but I know for sure what remedial is not: remedial is NOT a four-letter word.

THE AMOUNT of money the United States spends each year on its educational institutions is almost equal to that spent by all other countries in the world combined. Yet, according to statistics provided by the U.S. Office of Education, more than 20 per cent of this country's population can barely read well enough to check the want ads and cannot do the basic arithmetic necessary to balance a checkbook. Fewer than half of our country's adults possess the basic skills essential for them to function successfully in modern society.

UCLA's Chancellor Charles Young told a press conference last year that although many students are as bright as ever, "they are less able to read and write and think and work . . . than students ten, fifteen, or twenty-five years ago." And nearly half of UCLA's entering freshmen must enroll in Subject A or Freshman English.

Our Community colleges show the same decline in student ability. For example, at Los Angeles City College between 1976 and 1978 from 31 to 45 per cent of first-time freshmen were recommended for placement in Developmental Communications courses; from 30 to 34 per cent were recommended for placement in English 60 courses (prerequisite for transfer composition); and from 26 to 35 per cent in English 1, the standard transfer freshman English course in composition.

Although we believe that the developmental courses helped in retention rates and performance levels for the students involved, a follow-up study showed that over a three-year period at the college, semester completion was 13 per cent lower for the Developmental Communications students than for a random sampling of students. However, that rate declined to 9 per cent the second semester and 4 per cent the third semester; by the sixth semester there was no difference between the two groups. However, the proportion of Developmental Communications students graduating with an Associate of Arts degree was 7 per cent less than the random sample. The study also found that the average grade point average for developmental students was 2.03 — lower than the 2.12 average among the random sample.

A community college study in New Jersey revealed some interesting statistics. Four years ago, when a developmental remediation program was being established, the class of incoming freshmen was divided into three groups: those identified as having no need for remediation, those determined to need remedial help and given it, and those determined to need remedial help but NOT given it. The group needing remediation and not receiving it showed the highest attrition. The group identified as NOT NEEDING remediation evidence the second highest rate of attrition. The

(Continued on Page 4)

inside english
The Journal of the
English Council of
California Two-Year Colleges

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Editors' Viewpoint

It's 4:17 in the morning — the morning that the final copy is due at the printer's — and just as our students do, we have delayed doing our writing "assignment" until the very last minute. Maybe someday we (they) will learn that sleeping in a warm, comfortable bed is far more enjoyable (and much healthier) at 4:17 in the morning, than sitting bleary-eyed in front of a typewriter.

But even though we're not ready to go to bed, our latest edition of *inside english* is. It's an edition that we are especially excited about, for it is the first of our quarterly numbers. We are now publishing *i.e.* four times a year (September, December, March and June) instead of three. This change enables us to be even more timely and to provide you with pertinent information in those areas of concern to you. If you continue to send us your articles, reviews, regional news, letters, ideas, and poems, we will continue to expand the journal and to feature interesting, informative, lively discussions.

To begin our quarterly publication, Wallace Albertson, President of the Los Angeles Community College District Board of Trustees and a member of the Board of the California State Universities and Colleges, shared with us her thoughts on remediation in English. In addition, John Lovas and Ann Pope Stone each present a technique that has proven successful for them in their respective classrooms. Gloria Floren and Francine L. DeFrance both take a humorous look at why we writing teachers ought to be a bit more sympathetic with our students' reluctance to put pen to paper — and write.

In addition to the fine articles in *i.e.* this issue, we would like you to notice particularly the highlights of ECCTYC's Conference for Chairpersons (and those involved in faculty and curriculum development,) which will be held November 1-3, in Newport Beach. This sampling of topics and panels does indeed portend a memorable fall gathering.

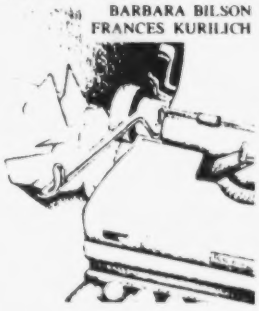
As you will note (at least we hope you will note) some of our regular features are missing from this issue; notable among these are "Upstate/Downstate" and "Sacramento Scene." Summer vacations, summer sessions, and early deadlines at the printers conspired against both writers and editors. But next issue we promise . . .

With our new quarterly publication schedule, our next issue of *i.e.* should be in your hands in early December. To get the journal to you on time, we need your copy by our deadline of Friday, October 12, 1979. Since copy must REACH us by that date, be sure to mail your articles, letters, reviews, and such to us several days ahead of the deadline. Speaking of the things that you write, remember that the term "community" refers not only to the kind of institutions in which we teach but also to our own selves as instructors when we share our ideas and methods — tested as they are "in the kitchen" — with our colleagues across the state (and even beyond.) This kind of community nourishes *inside english* and nourishes each of us. Apropos of this kind of sharing, we were especially pleased to find Richard Booth's review (*i.e.*, Winter, 1979) liberally quoted in the college English newsletter of a prominent book publisher.

Since most of you have no doubt already begun the process of mapping out your coming months' activities — noting exams, meetings, conferences, and lunch dates — don't forget to include in your busy schedules that October 12 deadline for the December issue. Remember that without your contributions we cannot make our contribution to you: a journal of quality and interest.

With one full editorial year at our backs (and innumerable cups of coffee in our stomachs and reams of paper in our wastebaskets,) we look forward to our mutual endeavor to provide the community college teachers of California with a journal written for them and by them and of which they can be proud.

BARBARA BILSON
FRANCES KURILICH



Letters

Dear Editor:

I wonder if the reason Johnny can't write might be traced to English teachers and English journal publishers who are so far "inside english" that they have forgotten the basic rules of capitalization?

The masthead, inside english, for the journal you are editing is as fitting as tennis shoes worn with white tails.

Students do not need help in misusing the English language. In fact, they are creative in the misuse of this language. What they need is to be guided in using the language correctly.

Whoever designed the inside english masthead deserves a flat F. The flat F, however, does not apply to the content of the journal.

FLORENCE J. VLACH
Santa Monica College

Dear Editors:

I think it's absurd for somebody to complain about the design of a masthead. Teachers ought to be concerned about teaching instead of criticizing.

DAVE HOPKINS, Chair
Department of Communications
Rio Hondo Community College

To the Editors:

The title of ECCTYC's fine publication, *inside english*, or *i.e.* (for *id est*), has always seemed to me unsettling. Clever, yes, but unnecessarily so.

I feel it more important to illustrate the meaning of the publication by means of upper case letters than to illustrate the cleverness of the title by means of lower case letters.

I hope you will consider the straightforward title *INSIDE ENGLISH* for future issues.

Very truly yours,
PATRICIAN McGINN
past member of the
Executive Committee of ECCTYC
and former instructor of English
at Marymount Palos Verdes College

inside english Deadlines

December 1979 issue
Friday, October 12, 1979

March 1980 issue
Friday, January 28, 1980

June 1980 issue
Friday, March 28, 1980

Calendar

STUDENT ASSESSMENT FOR ACADEMIC SUCCESS

26-28 September 1979. The Dallas County Community College District in conjunction with the League for Innovation in the Community College will host an invitational workshop on student assessment for academic success. For information write: League for Innovation in the Community College, 1100 Glendon Avenue, Suite 925, Los Angeles, CA 90024.

SCTE FALL CONFERENCE

13 October 1979. For information write

CALIFORNIA READING ASSOCIATION CONVENTION

8-10 November 1979. San Diego Convention Center.

ECCTYC BOARD OF DIRECTORS BI-ANNUAL MEETING.

1-3 November 1979. Registry Hotel, Newport Beach, CA.

ECCTYC ANNUAL CHAIRPERSONS' CONFERENCE

2-3 November 1979. Registry Hotel, Newport Beach, CA. For information write: Judy Hert, ECCTYC Program Chair, San Bernardino Valley College, 701 So. Mt. Vernon Ave., San Bernardino, CA 92404.

NCTE ANNUAL CONVENTION: "RESPECT FOR THE LANGUAGE LEARNER."

22-24 November 1979. San Francisco Hilton. San Francisco, CA. For information write: Robert Harvey, Convention Coordinator, NCTE,1111 Kenyon Road, Urbana, IL 61801.

UCLA CHANCELLOR'S CONFERENCE ON COMPOSITION

December 1979. University of California, Los Angeles. For information write: Chancellor's Office, UCLA, Los Angeles, CA 90024.

CATE ANNUAL CONVENTION: "CHOOSE SOMETHING LIKE A STAR."

15-17 February 1980. Los Angeles Marriott Hotel, Los Angeles, CA.

CCCC ANNUAL CONFERENCE: "WRITING: THE PERSON AND THE PROCESS."

13-15 March 1980. Washington Hilton, Washington, D. C. For information write: Lynn Quitman Troyka, CCCC/1980 Program Chair, 1111 Kenyon Road, Urbana, IL 61801.

Writing and the Eighteen-Year-Old

By John C. Lovas
Dean, Language Arts
De Anza College

One of the more powerful educational notions of the twentieth century is the concept of cognitive development as explained by psychologist Jean Piaget. In the late '50s, Chomskian linguistics bridged the gap between psychology and language, sparking significant research in child language acquisition and second language learning. Recently, the developmental model (which assumes language processes develop in stages through a sort of hypothesis-testing by the child) has been applied to writing. A group of British researchers (James Britton, Nancy Martin, Harold Rosen, and others) and American scholar Janet Emig have offered both theoretical and empirical insights into the composing processes and the formal characteristics of the writing of secondary school students.

In essence, the developmental model assumes that each human being proceeds through much the same sequence of acquiring semantics, phonology, and syntax, though the age at which particular features of a language system are mastered may vary from one individual to another. One of the more widely accepted generalizations of this view of language is that every child, regardless of language or culture (assuming "normal" genetic and environmental conditions), masters the grammar or "rules" of its language by the age of five. Recently, researchers have been looking for analogues in the process of acquisition of reading and writing, attempting to understand in what ways the developmental model explains how humans learn to read and then to write.

This new work in psycholinguistics and cognitive psychology has particular significance for community college teachers of reading and writing, since somewhere between 40 and 60 percent of the students who enter our colleges have not developed the reading and writing skills we expect of the college-educated adult. The developmental model, with its insightful distinction between competence and performance, permits a more comprehensive assessment of adult literacy deficiencies. The psycholinguistic approach allows us to consider whether a particular student's dysfunction stems from neurological, emotional, cognitive, or linguistic deficiencies and, further, to consider whether the deficiency is a consequence of *competence* (limited capacity) or *performance* (limited experience). Specifically, in relation to writing, we can identify those linguistic features that relate to the sentence, determining whether a student has developed syntactic fluency. For those students who lack such fluency, we've learned that sentence combining exercises can produce significant and measurable improvements. Once syntactic fluency is developed, the student writer can work on problems of discourse, focusing especially on the concepts of audience and purpose in a piece of writing. We are learning that free writing (e.g., journals, diaries), though not an end in itself, may be an important concomitant (perhaps even a precondition) of the more impersonal writing for a universal audience usually demanded in college writing courses. Much of this work is recent, exciting, and challenging, giving new significance and status to the teaching of composition, to community college programs in various aspects of adult literacy.

A Personal Ontogeny

One difficulty with this new work is that it derives from academic fields unfamiliar to most college reading and writing teachers. What's more, those fields emphasize abstract generalizations; they seek statements that can be made about all human beings, principles that apply to all natural languages (e.g., Chomsky's preoccupation with universal grammar). Those of us trained in literature, either in criticizing it or in producing it, place great value on specificity, on texture, on context; we are uncomfortable with broad, sweeping generalizations which are not demonstrated in the richness and messiness of real lives of real people in real settings. As a result, many of us simply declare such work a mass of jargon, dismissing it as holding little importance for humanistic academics.

On the other hand, our preference for the particular has its own traps. One of the more glib ways we have of putting our students down is to take notes of their ignorance of particular events, particular works of literature. In the faculty lounge or at the departmental cocktail party, we swap tales of the student who has never heard of Oedipus, of the student who treats events prior to World War II as ancient history, of the student who doesn't recognize the difference between "a coma" and "a comma." Perhaps some of this "my-students-are-more-illiterate-than-your-students" conversation is a harmless way of discharging the frustration and tension that derives from reading a great deal of student writing. But the danger many of us fall victim to, I believe, is to attribute a student's lack of experience with a given body of knowledge (a *performance* deficiency) to some more fundamental, more intractable lack of verbal ability (a *competence* deficiency).

As a corrective to this trap, this inclination to interpret lack of experience as evidence of cognitive deficiencies, I've developed a time line, assuming the universals of cognitive and linguistic development (a la Piaget and Chomsky), but suggesting the context, the particular texture of time and place in which that development takes place. To be precise, the time line juxtaposes the first 18 years of my lifetime with the first 18 years of the typical high school graduate who entered college in September, 1978. Realizing that my 18-year-old freshman English student was barely a year old when John Kennedy delivered his Inaugural, not yet four years old when Kennedy was assassinated, helps me achieve some perspective on the issue of ability versus information among my younger students.

As it turns out, the time line is also a rich source of ideas for writing assignments for my students. The juxtaposition suggests numerous comparison/contrast topics, some interesting cause-and-effect topics, possibilities of cross-generational dialogues. Once provided the time line, several students compared themselves with one of their parents. The time line became a springboard for conversations with a parent (some of which turned into interviews) which ultimately provided material for a paper. I expect that imaginative teachers of writing can find even more interesting ways of using the time line. I call it "A Personal Ontogeny."

The Time Line

1939
Hitler invades Austria, Poland. NBC televises opening of N.Y. World's Fair. Hatch Act passes. Marian Anderson barred from Constitution Hall by DAR. "Grapes of Wrath" published. FILMS: "Dark Victory"; "Goodbye, Mr. Chips"; "Wizard of Oz." SONGS: "Three Little Fishes"; "God Bless America"; "Beer Barrel Polka."

1940
Hitler invades Denmark, Norway, Belgium, The Netherlands. British Lench retreat from Dunkirk. FDR signs Selective Service Act. May 1: "I AM An American Day." Color TV and FM radio demonstrated. BOOKS: "Native Son"; "You Can't Go Home Again." FILMS: Disney's "Fantasia"; "Gone With the Wind"; "The Great Dictator." SONGS: "You Are My Sunshine"; "This Is My Country"; "When You Wish Upon a Star."

1941
FDR begins third term, makes "Four Freedoms" speech. John L. Lewis declares coal strike. Pearl Harbor. War on Japan declared Dec. 8. Paderewski dies. DiMaggio hits safely in 56 games. National Gallery of Art opens. FILMS: "Citizen Kane"; "Here Comes Mr. Jordan"; "How Green Was My Valley." SONGS: "Chattanooga Choo Choo"; "Besotched"; "Deep in the Heart of Texas."

1942
Rationing of food, clothes, gas. Japanese-American internment. Eisenhower invades North Africa. Japan captures Philippines. Doolittle raids on Japan. Cocoanut Grove fire in Boston. Air raid sirens and blackout drills in US. FILMS: "Mrs. Miniver"; "Wake Island"; "Yankee Doodle Dandy." SONGS: "White Christmas"; "This Is the Army, Mr. Jones"; "That Old Black Magic."

1943
FDR and Churchill at Casablanca. Mussolini resigns. War cost $8,000,000,000 per month. WACS and WAVES created. Eisenhower named Supreme Commander of Allies. Race riots in Detroit and New York. Pentagon construction completed. "Oklahoma" on Broadway. FILMS: "Casablanca"; "For Whom the Bell Tolls"; "Watch on the Rhine." SONGS: "Marzy Doats"; "Comin' in on a Wing and a Prayer"; "Holiday for Strings."

1944
D-Day. Invasion of Normandy. Supreme Court upholds right of Negroes to vote in State primaries. World Bank and UN established. 50th anniversary of movies. Horse racing banned. FILMS: "Gaslight"; "Going My Way"; "Jane Eyre"; "None But the Lonely Heart." SONGS: "Ac-cent-tchu-ate the Positive"; "Don't Fence Me In"; "Lilli Marlene"; "Rum and Coca Cola."

1945
FDR dies. Truman succeeds. Yalta conference. Iwo Jima invasion. May 6: VE Day. A-bomb test (July 16). Bombing of Hiroshima (Aug. 6), Nagasaki (Aug. 11). Sep. 12: V-J Day. Potsdam Conference. Rationing ends. B-25 crashes into Empire State Building. Ezra Pound committed to mental hospital. "The Glass Menagerie" and "Carousel" open. FILMS: "The Bells of St. Mary's"; "Anchors Aweigh"; "Lost Weekend"; "National Velvet." SONGS: "Cruising Down the River"; "It's a Grand Night for Singing"; "Till the End of Time."

1946
League of Nations disbands. Negroes vote in Mississippi primary for first time. "Mother of the Year" is a Black woman (1st time). Philippines independent. U.S. accuses Russia of "repeated abuse and misrepresentation." Mother Cabrini is first U.S. Roman Catholic saint. "All the King's Men" published. "Annie Get Your Gun" opens. FILMS: "Best Years of Our Lives"; "The Jolson Story"; "The Yearling." SONGS: "Zip-apa-Dee-Do-Dahh"; "Chiquita Banana"; "Tenderly"; "Old Devil Moon."

1947
Republicans control Congress. House Un-American Activities Committee investigates Hollywood film-makers, writers. Taft-Hartley Act passes over Truman veto. Marshall Plan announced. "Flying saucers" sighted over U.S. First national phone strike. Babe Ruth retires. Margaret Truman sings with Detroit Symphony. "Street car Named Desire" opens. FILMS: "Miracle on 34th Street"; "Life With Father"; "Great Expectations." SONGS: "Woody Woodpecker"; "Open the Door, Richard"; "Beyond the Sea."

1948
Draft reinstated. Displaced Persons Act. HUAC pursues Chambers-Hiss case. Henry Wallace runs on Progressive ticket. Truman defeats Dewey. Walter Reuther wounded by shotgun blast. X-1 Rocket travels faster than sound. "Mr. Roberts" and "Kiss Me, Kate" open. FILMS: "Treasure of Sierra Madre"; "Oliver's"; "Hamlet"; "Johnny Belinda"; "Red River." SONGS: "Buttons and Bows"; "Tennessee Waltz"; "Enjoy Yourself, It's Later Than You Think."

1949
Truman Inaugural on TV. Canasta becomes a rage. Airlines set speed records. 290 tornadoes. Kansas repeals prohibition. Western blizzards strand 2,000,000 sheep and cattle. Bill Odom wins National Air Races in Cleveland, then dies in crash. "Death of a Salesman" and "South Pacific" open. FILMS: "All the King's Men"; "I Was a Male War Bride"; "Cinderella"; "Twelve O'Clock High." SONGS: "Rudolph the Red-Nosed Reindeer"; "Mule Train"; "Bibbidi-Bobbidi-Boo"; "Some Enchanted Evening."

1950
Sit-in movement begins. Kennedy defeats Nixon. Payola scandal (Dick Clark and Alan Freed are implicated). Soap opera leaves radio. Albert Camus dies. Caryl Chessman is executed. FILM: "Ben Hur." SONG: "The Twist" (Chubby Checker).

1951
Peace Corps established. Freedom Rides begin (CORE). John Birch Society established. Yuri Gargarin first man to orbit earth. Newton Minow makes "vast wasteland" speech. Hemingway kills himself. FILM: "The Apartment." SONG: "Moon River" (Henry Mancini).

1952
Cuban missile crisis. Nixon loses California governorship. James Meredith enters University of Mississippi. George Wallace elected Governor of Alabama. John Glenn orbits earth. Marilyn Monroe commits suicide. Faulkner dies. FILM: "West Side Story." SONG: "Surfin' Safari" (Beach Boys).

1953
Diem killed in South Vietnam coup. Pope John XXIII dies. John Kennedy visits Berlin, announces "race to the moon"; assassinated. Jack Ruby kills Lee Harvey Oswald. Gov. Wallace blocks black enrollment at University of Alabama. Frost dies. Alcatraz closes. FILM: "Lawrence of Arabia." SONG: "Blowin in the Wind" (Bob Dylan).

1954
Johnson defeats Goldwater. Gulf of Tonkin resolution and to South Vietnam increases. Riots in Harlem, Philadelphia, Jersey City. Civil Rights Act passes. J. Edgar Hoover calls Martin Luther King "a notorious liar." M.L. King receives Nobel Peace Prize. Supreme Court "one man, one vote." Cigarettes called "health hazard." Cassius Clay is heavyweight champ. Beatles tour U.S. FILM: "Tom Jones." SONG: "I Want to Hold Your Hand" (McCartney-Lennon).

1955
Watts riots. Ralph Nader: "Unsafe at Any Speed." Elementary and Secondary Education Act passed. Medicare enacted. "Teach-ins" held on 100 campuses. Houston Astrodome opened. Malcolm X assassinated. Winston Churchill and Adlai Stevenson die. FILM: "My Fair Lady." SONGS: "King of the Road"; "Like a Rolling Stone"; "Yesterday."

1956
Cesar Chavez forms UFW. B-52 raids on Hanoi. U.S. troop build-up to 365,000 in Vietnam. Draft card burning. Antiwar movement gains support. Urban riots: Cleveland, Chicago, Brooklyn, Watts II. SNCC and CORE call for "Black Power." Ronald Reagan elected California governor. Walt Disney and Lenny Bruce die. FILM: "The Sound of Music." SONGS: "I'm a Believer" (Neil Diamond); "Paperback Writer" (Beatles); "Paint It Black" (Rolling Stones).

1957
Six-Day War: Israel vs. Egypt. LBJ: War on Poverty. Worst racial conflict in U.S. history: troops sent to Detroit, Newark. Commission on Urban Violence formed. War opposition in Senate: McGovern, R. Kennedy, Church, *et al*. Anti-war march: 100,000 in New York. First heart transplant. DNA synthesized. *Torrey Canyon* oil spill. FILM: "A Man for All Seasons." SONGS: "Ode to Billy Joe" (Bobby Gentry); "Feelin' Groovy" (Simon and Garfunkel); "Up, Up and Away" (5th Dimension).

1958
SDS occupies Columbia University buildings. LBJ loses New Hampshire primary to Gene McCarthy. Martin Luther King assassinated. Robert Kennedy assassinated. Chicago police riots. Poor People's march on Washington. Nixon-Agnew defeat Humphrey-Muskie. FILMS: "Oliver!"; "The Graduate." SONGS: "Hey Jude" (Beatles); "Dock of the Bay" (Otis Redding); "All We Are Saying Is Give Peace a Chance" (everyone under 30).

1959
Armstrong and Aldrin walk on moon. First National Moratorium Day: 400,000 at Woodstock. Chicago 8 trial. Weather Underground bombings. Tate-LaBianca murders (Manson family). Eisenhower dies. Ho Chi Minh dies. Judy Garland dies. FILMS: "Butch Cassidy and the Sundance Kid"; "Midnight Cowboy"; "Goodbye Columbus"; "Hello Dolly." SONGS: "Aquarius" (from *Hair*); "My Cherie Amour" (Stevie Wonder); "Honky Tonk Woman" (Stones).

1960
Sit-in movement begins. Kennedy defeats Nixon. Payola scandal (Dick Clark and Alan Freed are implicated). Soap opera leaves radio. Albert Camus dies. Caryl Chessman is executed. FILM: "Ben Hur." SONG: "The Twist" (Chubby Checker).

1961
Peace Corps established. Freedom Rides begin (CORE). John Birch Society established. Yuri Gargarin first man to orbit earth. Newton Minow makes "vast wasteland" speech. Hemingway kills himself. FILM: "The Apartment." SONG: "Moon River" (Henry Mancini).

1962
Cuban missile crisis. Nixon loses California governorship. James Meredith enters University of Mississippi. George Wallace elected Governor of Alabama. John Glenn orbits earth. Marilyn Monroe commits suicide. Faulkner dies. FILM: "West Side Story." SONG: "Surfin' Safari" (Beach Boys).

1963
Diem killed in South Vietnam coup. Pope John XXIII dies. John Kennedy visits Berlin, announces "race to the moon"; assassinated. Jack Ruby kills Lee Harvey Oswald. Gov. Wallace blocks black enrollment at University of Alabama. Frost dies. Alcatraz closes. FILM: "Lawrence of Arabia." SONG: "Blowin in the Wind" (Bob Dylan).

1964
Johnson defeats Goldwater. Gulf of Tonkin resolution and to South Vietnam increases. Riots in Harlem, Philadelphia, Jersey City. Civil Rights Act passes. J. Edgar Hoover calls Martin Luther King "a notorious liar." M.L. King receives Nobel Peace Prize. Supreme Court "one man, one vote." Cigarettes called "health hazard." Cassius Clay is heavyweight champ. Beatles tour U.S. FILM: "Tom Jones." SONG: "I Want to Hold Your Hand" (McCartney-Lennon).

1965
Watts riots. Ralph Nader: "Unsafe at Any Speed." Elementary and Secondary Education Act passed. Medicare enacted. "Teach-ins" held on 100 campuses. Houston Astrodome opened. Malcolm X assassinated. Winston Churchill and Adlai Stevenson die. FILM: "My Fair Lady." SONGS: "King of the Road"; "Like a Rolling Stone"; "Yesterday."

1966
Cesar Chavez forms UFW. B-52 raids on Hanoi. U.S. troop build-up to 365,000 in Vietnam. Draft card burning. Antiwar movement gains support. Urban riots: Cleveland, Chicago, Brooklyn, Watts II. SNCC and CORE call for "Black Power." Ronald Reagan elected California governor. Walt Disney and Lenny Bruce die. FILM: "The Sound of Music." SONGS: "I'm a Believer" (Neil Diamond); "Paperback Writer" (Beatles); "Paint It Black" (Rolling Stones).

1967
Six-Day War: Israel vs. Egypt. LBJ: War on Poverty. Worst racial conflict in U.S. history: troops sent to Detroit, Newark. Commission on Urban Violence formed. War opposition in Senate: McGovern, R. Kennedy, Church, *et al*. Anti-war march: 100,000 in New York. First heart transplant. DNA synthesized. *Torrey Canyon* oil spill. FILM: "A Man for All Seasons." SONGS: "Ode to Billy Joe" (Bobby Gentry); "Feelin' Groovy" (Simon and Garfunkel); "Up, Up and Away" (5th Dimension).

1968
SDS occupies Columbia University buildings. LBJ loses New Hampshire primary to Gene McCarthy. Martin Luther King assassinated. Robert Kennedy assassinated. Chicago police riots. Poor People's march on Washington. Nixon-Agnew defeat Humphrey-Muskie. FILMS: "Oliver!"; "The Graduate." SONGS: "Hey Jude" (Beatles); "Dock of the Bay" (Otis Redding); "All We Are Saying Is Give Peace a Chance" (everyone under 30).

1969
Armstrong and Aldrin walk on moon. First National Moratorium Day: 400,000 at Woodstock. Chicago 8 trial. Weather Underground bombings. Tate-LaBianca murders (Manson family). Eisenhower dies. Ho Chi Minh dies. Judy Garland dies. FILMS: "Butch Cassidy and the Sundance Kid"; "Midnight Cowboy"; "Goodbye Columbus"; "Hello Dolly." SONGS: "Aquarius" (from *Hair*); "My Cherie Amour" (Stevie Wonder); "Honky Tonk Woman" (Stones).

1970
Voting age lowered to 18. Draft lottery established. Jackson State, Kent State killings. Warren Burger named Chief Justice. Haynsworth and Carswell nominations to Supreme Court rejected. Nixon "Vietnamizes" the war. Cambodia "incursion." Student strikes everywhere. Moynihan "benign neglect." Jesus freaks appear. FILMS: "Patton"; "M.A.S.H."; "Ryan's Daughter"; "Love Story." SONGS: "Bridge Over Troubled Waters"; "Everything Is Beautiful"; "Close to You" (The Carpenters).

(Continued on Page 5)

Opening the Proverbial Can of Worms . . .

CPEC's Intersegmental Committee on Writing Skills Position Paper #1

In February 1979 the California Postsecondary Education Commission's Intersegmental Committee on Writing Skills issued its Position Paper #1. This paper takes the position that "[it] is both desirable and possible to establish a statewide minimum standard for college-level writing." It further states that although the "minimum standard of proficiency should be used as a prerequisite to Freshman Composition, [it] should not be used as an admission standard for entrance into the college or university, nor as a statewide standard for successful completion of the Freshman Composition course."

The paper details the rationale for such a position and examines the problems to be solved: "(1) establishing an agreed-upon standard of writing proficiency; (2) designing or selecting an examination for measuring student performance against the standard; and (3) securing agreement about how and when to administer the examination." Lastly, the paper looks at the financial consequences of implementing the proposal.

The paper has been discussed—sometimes heatedly—since it was first presented. At ECCTYC's Board of Directors meeting in April the paper received much attention, and a committee, headed by Dick Lundquist of Cabrillo College, is considering it further.

Jean Trapnell, member of the Board of Governors of California Community Colleges, expressed her responses to the paper at the request of Dr. Patrick M. Callen, Director of CPEC:

...My premise is that Subject A, Freshman Composition, and much of what I see [in] this POSITION PAPER do not deal with the reality of today's situation: today's media, today's means of communication, and, above all, today's mass attendance in postsecondary education. No longer, at least not since the 1950s, are we dealing with verbal, linear communication or with a carefully selected group of college students all going for a BA degree in English or history.

The terminology used in the "Writing Proficiency Statements" of the POSITION PAPER will illustrate what I mean: "...The minimum performance objectives should be ... b. the selection of a pertinent main idea *[emphasis Ms. Trapnell's].... The student should be able to produce an independent, self-contained, thoughtful piece of writing on* a topic of consequence *.... The essay ... should progress and develop, not just repeat* the central idea *in various ways, and should be of sufficient magnitude, probably several paragraphs, to make* an impact." *I am not quoting out of context; these words have been the language of English instructors for many years and are the essence of the POSITION PAPER.*

They are a tall order even for many teachers. I notice that the Berkeley Workshop uses an entire summer for the training in this genre of 25 highly selected teachers—a much smaller group also than the 40-50 unselected students in most community college and high school English classes. [By the way, if the same test is to be used for all segments, what about having the same size classes in all segments?] Those abstractions are even more difficult for the million and a half postsecondary freshmen, and certainly for the 11th and 12th graders for whom these standards are also proposed. They should be the result of college English, not our expectations of those not yet in college....

We must face reality and require concrete and practical writing of those entering postsecondary education.... We should be testing what is now called Public Literacy, not a high level of abstract thought....

Ms. Trapnell continues by proposing a type of standardized test that would ask the student to do the kinds of writing tasks he might perform in everyday life, a test that would not "frighten the average person into Subject A or Basic Skills." Such a test might be as follows:

Write 400-500 words **(2-3 pages) on** ***one*** of the following. (Remember to make it clear, interesting, and important to a college friend or a co-worker in a letter, handbook, or newspaper-magazine article. The chief requirements are well-organized information and good English.)

1.) Describe a place, person, object, or a situation involving all three, like an accident, a meeting, a concert, a speech, or any other.

2.) Explain a process such as cleaning a house, fixing a car, making a movie, assembling an art folder, taking a trip, or any other.

3.) Argue for or against a law or opinion, such as compulsory school attendance, work experience, compulsory military draft, or any other.

4.) Review a book, movie, television series, concert, or any other.

Ms. Trapnell suggests also including a standard vocabulary test, for the "student's score on it gives a very good indication of his/her reading ability." The student who passes these tests is now "ready for college, even for Freshman Composition."

Lastly, Ms. Trapnell proposes remodeling freshman composition, making it "the 'core' or tool subject in freshman core programs.... It would be the only college course I would call 'English,' because it would deal with all aspects of the language and help students use the language properly in their various fields.... But," she concludes, "curriculum is another subject."

Remedial . . .

(Continued from Page 1)

group that needed — and received — reading and writing remediation experienced the lowest attrition rate.

Another program, conducted at City University of New York under the direction of Mina Shaughnessy, involved students who were considered completely unqualified for college. Follow-up studies found that out of 600 students who received remedial help, 40 graduated from college and many went on to graduate school. In addition, 36 per cent of the students who had entered the college at the lowest achievement level completed their college studies. Since the national average completion rate for ALL students is about 50 per cent, this 36 per cent completion rate was an incredible accomplishment.

WHATEVER the causes of declining literacy — the impact of television, the neglect of basics in elementary school, the lack of rigorous academic training in high school, the problems of cross-cultural learning — we have to deal with the effects.

One of the greatest problems today is that many students believe they are prepared for college-level work when, in fact, they are not. This, in turn, leads to higher drop-out rates — and the tragedy of wasted human potential.

Traditionally, students have been held accountable for what they have or have not learned. Today's educational theorists, however, have made schools, colleges, and instructors equally responsible for student performance. For example, John E. Roueche accuses our educational system of making learning so difficult that only a small portion of our students can persevere to mastery. We must address such accusations and examine what we can do to improve our performance and our students' achievements. To do this we must question many aspects of education that we have taken for granted. We must examine the way we organize learning activities into academic years, semesters, hours, credits, and grade-point averages. We must consider whether we do this because such divisions make the job of teaching easier for us, even though they often place restrictions on the learning process.

We must also examine the role played by our counselors. Do we allow them to place students in the programs of their choice — whether or not such programs are appropriate for the students' level or achievement? And what about the motivation/aptitude relationship? Do our counselors work on the basis of assuming that everyone has the right to fail? Or do they believe that everyone has the right to have a realistic expectation of success? In institutions in which the responsibility for choosing programs has been shifted away from the counselors and to the student, how do we deal with the inadequate levels of preparation that students bring to the classes they select?

Students should be given a realistic idea of what their chances of success in any given program, and then they should be given the opportunity to take remedial classes which, if successfully completed, eventually will allow them to expect success in the programs they desire.

OBVIOUSLY, many of our students are critically deficient in their communication skills. What, then, can we do to adapt our teaching methods to better suit their achievement levels? Since instruction often uses symbolic systems to impart information, we must realize that low verbal-ability students are almost sure to fail under this mode. We must be aware that even the ability to understand our instruction is affected by verbal ability, writing proficiency, and reading comprehension.

It is unfair to conclude that the slower learner has less learning capacity than the faster learner. Therefore, the outcome of a learning situation should be judged on the basis of individual achievement, not against group performance levels. Students must know that their achievements will be measured against their own capabilities and not judged by group standards. For, as Robert Hutchins has said, learning cannot occur if the students are confounded and retarded by the system.

We must also keep in mind that perhaps the greatest measure of the success of our teaching is not the degree to which students master material and skills, but the extent to which they voluntarily choose to use such knowledge and skills in their daily lives.

As Medsker and Tillery wrote in *Breaking the Access Barrier*, some instructors are more interested in academic rank, tenure, and teacher rights than in anything else. These instructors are concerned with "status," and do not feel that teaching remedial or developmental courses identifies them with higher academia. The authors compare this attitude to the doctors who refuse to take "hard-to-cure" cases, and they accuse those instructors of contributing to what is developing into a "ridiculously high attrition rate."

If it is true that instructor expectations are possibly the single most important determinant of student achievement, then the implications of Medsker and Tillery's accusation are horrifying.

No, remedial is NOT a four-letter word. It is a complex problem that crosses all academic areas. It is a problem because without basic skills there can be no freedom of expression, no enlightened citizenry, and no democratic progress. As John Adams stated: "Let us dare to read, think, speak, write . . . for liberty cannot be preserved without a general knowledge among the people."

REVIVING THE LOST ART OF READING ALOUD

By ANN POPE STONE
Santa Monica College

Has reading aloud become a lost art — and if so, what exactly has been lost? I asked the twenty-five members of my English Fundamentals class to recall what had been their favorite read-aloud books as children. Puzzled stares greeted my question, and the class, composed predominantly of eighteen-year-olds, seemed collectively ill at ease. Silence. An older student had the freshest recollections. British born, she had been raised to the sounds of her father and mother reading Dickens after dinner to the assembled family.

As you may suspect, discussion revealed that my younger students, born in the early sixties, grew up in the blue light of television. (Such exposure does little to develop the aural skills which contribute so much to the ability to construct smooth prose.) Concomitantly, it turned out that these same young students had had precious little practice at reading aloud.

And thus began our read-aloud sessions. . . .

At first, my suggestion that hereafter we would spend some fifteen minutes of every class hour engaged in oral reading was greeted with displeasure. Slowly, however, all of the students came to participate in and to enjoy our read-aloud sessions. I would begin reading a passage; then class volunteers would read. Because no one was under pressure to increase his reading speed or to gain comprehension *per se*, students began to relax and actually to take pride in their increasing reading — and occasionally thespian — prowess.

What did we read and what did we gain? To answer first questions first, we discovered the pleasure to be found in reading Sherwood Anderson's *Winesburg, Ohio*. The vocabulary of Anderson's sketches does not overwhelm the beginning oral reader, and the discussions that often followed were penetrating and rich. We then moved on to non-fiction narrative, finding the writings of James Thurber, Bruno Bettelheim, and James Baldwin equally stimulating and enjoyable. Much of what we read was chosen from traditional course materials: essays assigned as models for the kinds of essays the students would later write and introductory paragraphs assigned for their value in the analysis of effective beginnings — in short, selections from a good rhetorical reader.

The answer to what we gained is more complex. By initiating "read-aloud" at the beginning of the semester, I was able to catch what I suspected were any serious reading problems early on and to recommend consultation with a reading specialist. Some students then supplemented their fundamentals class with more formal reading instruction.

Students whose writing problems consisted of fragmented and/or run-together sentences (and they were many) were able to train their ears to hear the *sound* of a completed sentence. This training resulted in some of them being able to read aloud their own essays and to catch through aural identification those sentence errors, which traditional grammatical analysis had failed to train them to recognize. As it turned out, many students took to reading aloud their own essays to themselves or to their roommates — it seemed not to matter. Exam time found a good number of my students clustering in the hallway outside the examination room, whispering to themselves their final efforts at essay writing: unorthodox, but effective.

In some small way nearly everyone in the class found his oral reading skills improving; the shy boy in the back of the room blossomed when it became clear to him that the class enjoyed hearing him read, and the girl who proudly claimed that she *never* read anything (I assume she meant for pleasure) actually asked where she could find more of Sherwood Anderson's works. The students' skills as listeners improved, too, because in the close setting of the classroom it would have been rude to be inattentive while a classmate was reading.

Perhaps most exciting of all were the discussions that inevitably followed each read-aloud session. In the "slowing down" that must accompany reading aloud, the students had time to ponder and to explore the meaning of what they were reading, and thus to feel freer to express their opinions. After all, when you have just heard your own voice speaking the written words of someone else, it seems natural to follow with your own commentary. As a result, class discussions were better than those in any class I have taught. Perhaps it was the shared pleasure of listening and learning together, of being at one with each other, that allowed them to feel confident enough to explore the writer's and their own vision of the world.

Perhaps, too, reading aloud helped them discover what might have been lost to them: some sense of the joy and wonder of language and of its power as a way to share with others what's in your head and in your heart.

My Apache Past

My Apache past is wearing
through, making my blood run black, My
cheekbones are riding tall under the high
slopes of my eyes. And in the clearing

of my bed, I take stiff women
back through time. There they touch my face
and cut themselves on the treacherous
ledge of my jaw. I am able to bend

there, whip my body around theirs
and wait for dark. I am a patient
man among my tribe. In our tents
we find love practical, no worse

for how it swells our numbers. Later
we must wrap arrows and prepare
for battle. When we are gathered in prayer
circles I will watch and fire

for warmth, and practice dying until
it is perfect. But for now we will fight
only the cold, pressing hard against the night
when you know I am lying still.

RAYMOND OBSTFELD
Orange Coast College

A Time Line

(Continued from Page 3)

1950

People's Republic of Korea invades ROK. UN sends peace keeping force. Puerto Rican nationalists try to assassinate Truman. Kefauver committee on organized crime. Truman seizes railroads. Connie Mack retires. George Bernard Shaw dies. "Guys and Dolls" opens. FILMS: "Born Yesterday", "The Blue Angel". "All About Eve", Disney's "Pinocchio". SONGS: "Goodnight, Irene", "Autumn Leaves", "Rag Mop", "Third Man Theme".

1951

Truman relieves MacArthur. "Old soldiers just fade away." 22nd Amendment (2 term presidency) passes. Rosenbergs sentenced to death. Transcontinental TV begins. "Catcher in the Rye," "The Sea Around Us," and "Pogo" are popular. Florence Chadwick swims Channel both ways. "Stalag 17" and "The King and I" open. FILMS: "Quo Vadis", "David and Bathsheba", "Streetcar Named Desire." SONGS: "Cold, Cold Heart", "Come on a My House", "Mockin' Bird Hill", "On Top of Old Smokey", "The Little White Cloud That Cried".

1952

Korean War continues. Truman seizes steel mills. Supreme Court rules act illegal. Eisenhower defeats Stevenson. Mississippi and Missouri Rivers flood. Heat wave in East, earthquake in So. California. Maiden voyage of SS United States sets record. Stream locomotives retired from passenger service. "Diary of Anne Frank" and "Power of Positive Thinking" are popular. FILMS: "Greatest Show on Earth", "Ivanhoe", "African Queen", "Cinerama." SONGS: "Your Cheatin' Heart", "Wheel of Fortune", "I Saw Mommy Kissing Santa Claus", "You Belong To Me."

1953

Eisenhower inaugurated, secures armistice in Korea. Joe McCarthy rampages with Communist witch hunt; HUAC subpoenas Truman, he refuses. TV covers Queen Elizabeth II coronation. Stalin dies. Scrabble becomes popular. FILMS: "Bwana Devil" in 3-D; "The Robe" in CinemaScope; "From Here to Eternity"; "Shane." SONGS: "Rock Around the Clock"; "Doggie in the Window"; "Ebb Tide"; "Dragnet."

1954

Puerto Rican nationalists wound five Congressmen. Supreme Court rules segregation unconstitutional in public schools. Communist Party outlawed. Senate rebukes McCarthy. Hurricanes Carol, Edna and Hazel wreak havoc. Toscanini retires. Mambo is the craze. FILMS: "White Christmas", "Caine Mutiny", "Star Is Born" (Garland), "High and the Mighty." SONGS: "Shboom", "Shake, Rattle, and Roll", "Teach me Tonight", "Mr. Sandman."

1955

Salk vaccine perfected. Eisenhower has heart attack. AFL and CIO merge. Quiz shows ($64,000 question) begin. "Peter Pan" televised in compatible color. Davy Crockett hats are rage for kids. Einstein dies. "Cat On a Hot Tin Roof" and "Damn Yankees" open. FILMS: "Cinerama Holiday", "Battle Cry", "Blackboard Jungle", "I Am a Camera", "Mr. Roberts." SONGS: "Maybellene", "Sixteen Tons", "Moments to Remember", "Teen-Age Prayer."

1956

Eisenhower defeats Stevenson again. Russia crushes Hungarian revolt. Andrea Doria sinks. Khrushchev condemns Stalin. Two airliners from LA crash over Grand Canyon. First test rocket for space flight. Grace Kelly marries Prince Rainier. "My Fair Lady" and "Auntie Mame" open. FILMS: "The Ten Commandments", "Around the World in 80 Days", "Man With the Golden Arm", "War and Peace." SONGS: "Hound Dog", "Blue Suede Shoes", "Blueberry Hill", "See You Later, Alligator", "The Great Pretender", "Long Tall Sally", "Standing on the Corner", "Memories Are Made of This."

1957

Gov. Faubus resists school integration. Truman Library opens. Hurricane Audrey. Billy Graham draws 92,000 in Yankee Stadium. Last streetcar runs in New York City. Castro overthrows Batista. "West Side Story" and "Music Man" open. FILMS: "Bridge on River Kwai", "Half of Rain", "Pal Joey." SONGS: "Whole Lot'a Shakin' Goin' On", "Love Letters in the Sand", "All Shook Up", "Calypso Melody", "Be Bop Baby", "Honeycomb", "76 Trombones."

1958

Proposition 13: the taxpayer revolt. Bakke case decided by Supreme Court. Dollar weak in international money markets. "Holocaust" on TV. Nixon memoirs published. Anti-Shah protests increase in Iran. People's Temple and the Jonestown massacre. Moscone and Milk assassinated. Cleveland faces default. FILMS: "An Unmarried Woman", "Coming Home", "Saturday Night Fever", "Heaven Can Wait." SONGS: Disco anything.

1959

Fidel Castro overthrows Batista. "West Side Story" and "Music Man" open. FILMS: "Bridge on River Kwai", "Half of Rain", "Pal Joey." SONGS: "Whole Lot'a Shakin' Goin' On", "Love Letters in the Sand", "All Shook Up", "Calypso Melody", "Be Bop Baby", "Honeycomb", "76 Trombones."

1960

Eisenhower defeats Stevenson again. Russia crushes Hungarian revolt. Andrea Doria sinks. Khrushchev condemns Stalin. Two airliners from LA crash over Grand Canyon. First test rocket for space flight. Grace Kelly marries Prince Rainier. "My Fair Lady" and "Auntie Mame" open. FILMS: "The Ten Commandments", "Around the World in 80 Days", "Man With the Golden Arm", "War and Peace." SONGS: "Hound Dog", "Blue Suede Shoes", "Blueberry Hill", "See You Later, Alligator", "The Great Pretender", "Long Tall Sally", "Standing on the Corner", "Memories Are Made of This."

1961

Gov. Faubus resists school integration. Truman Library opens. Hurricane Audrey. Billy Graham draws 92,000 in Yankee Stadium. Last streetcar runs in New York City. Castro overthrows Batista. "West Side Story" and "Music Man" open. FILMS: "Bridge on River Kwai", "Half of Rain", "Pal Joey." SONGS: "Whole Lot'a Shakin' Goin' On", "Love Letters in the Sand", "All Shook Up", "Calypso Melody", "Be Bop Baby", "Honeycomb", "76 Trombones."

1962

Eisenhower defeats Stevenson again. Russia crushes Hungarian revolt. Andrea Doria sinks. Khrushchev condemns Stalin. Two airliners from LA crash over Grand Canyon. First test rocket for space flight. Grace Kelly marries Prince Rainier. "My Fair Lady" and "Auntie Mame" open. FILMS: "The Ten Commandments", "Around the World in 80 Days", "Man With the Golden Arm", "War and Peace." SONGS: "Hound Dog", "Blue Suede Shoes", "Blueberry Hill", "See You Later, Alligator", "The Great Pretender", "Long Tall Sally", "Standing on the Corner", "Memories Are Made of This."

1963

Gov. Faubus resists school integration. Truman Library opens. Hurricane Audrey. Billy Graham draws 92,000 in Yankee Stadium. Last streetcar runs in New York City. Castro overthrows Batista. "West Side Story" and "Music Man" open. FILMS: "Bridge on River Kwai", "Half of Rain", "Pal Joey." SONGS: "Whole Lot'a Shakin' Goin' On", "Love Letters in the Sand", "All Shook Up", "Calypso Melody", "Be Bop Baby", "Honeycomb", "76 Trombones."

1964

Eisenhower defeats Stevenson again. Russia crushes Hungarian revolt. Andrea Doria sinks. Khrushchev condemns Stalin. Two airliners from LA crash over Grand Canyon. First test rocket for space flight. Grace Kelly marries Prince Rainier. "My Fair Lady" and "Auntie Mame" open. FILMS: "The Ten Commandments", "Around the World in 80 Days", "Man With the Golden Arm", "War and Peace." SONGS: "Hound Dog", "Blue Suede Shoes", "Blueberry Hill", "See You Later, Alligator", "The Great Pretender", "Long Tall Sally", "Standing on the Corner", "Memories Are Made of This."

1965

Gov. Faubus resists school integration. Truman Library opens. Hurricane Audrey. Billy Graham draws 92,000 in Yankee Stadium. Last streetcar runs in New York City. Castro overthrows Batista. "West Side Story" and "Music Man" open. FILMS: "Bridge on River Kwai", "Half of Rain", "Pal Joey." SONGS: "Whole Lot'a Shakin' Goin' On", "Love Letters in the Sand", "All Shook Up", "Calypso Melody", "Be Bop Baby", "Honeycomb", "76 Trombones."

1966

Eisenhower defeats Stevenson again. Russia crushes Hungarian revolt. Andrea Doria sinks. Khrushchev condemns Stalin. Two airliners from LA crash over Grand Canyon. First test rocket for space flight. Grace Kelly marries Prince Rainier. "My Fair Lady" and "Auntie Mame" open. FILMS: "The Ten Commandments", "Around the World in 80 Days", "Man With the Golden Arm", "War and Peace." SONGS: "Hound Dog", "Blue Suede Shoes", "Blueberry Hill", "See You Later, Alligator", "The Great Pretender", "Long Tall Sally", "Standing on the Corner", "Memories Are Made of This."

1967

Gov. Faubus resists school integration. Truman Library opens. Hurricane Audrey. Billy Graham draws 92,000 in Yankee Stadium. Last streetcar runs in New York City. Castro overthrows Batista. "West Side Story" and "Music Man" open. FILMS: "Bridge on River Kwai", "Half of Rain", "Pal Joey." SONGS: "Whole Lot'a Shakin' Goin' On", "Love Letters in the Sand", "All Shook Up", "Calypso Melody", "Be Bop Baby", "Honeycomb", "76 Trombones."

1968

Eisenhower defeats Stevenson again. Russia crushes Hungarian revolt. Andrea Doria sinks. Khrushchev condemns Stalin. Two airliners from LA crash over Grand Canyon. First test rocket for space flight. Grace Kelly marries Prince Rainier. "My Fair Lady" and "Auntie Mame" open. FILMS: "The Ten Commandments", "Around the World in 80 Days", "Man With the Golden Arm", "War and Peace." SONGS: "Hound Dog", "Blue Suede Shoes", "Blueberry Hill", "See You Later, Alligator", "The Great Pretender", "Long Tall Sally", "Standing on the Corner", "Memories Are Made of This."

1969

Gov. Faubus resists school integration. Truman Library opens. Hurricane Audrey. Billy Graham draws 92,000 in Yankee Stadium. Last streetcar runs in New York City. Castro overthrows Batista. "West Side Story" and "Music Man" open. FILMS: "Bridge on River Kwai", "Half of Rain", "Pal Joey." SONGS: "Whole Lot'a Shakin' Goin' On", "Love Letters in the Sand", "All Shook Up", "Calypso Melody", "Be Bop Baby", "Honeycomb", "76 Trombones."

1970

Eisenhower defeats Stevenson again. Russia crushes Hungarian revolt. Andrea Doria sinks. Khrushchev condemns Stalin. Two airliners from LA crash over Grand Canyon. First test rocket for space flight. Grace Kelly marries Prince Rainier. "My Fair Lady" and "Auntie Mame" open. FILMS: "The Ten Commandments", "Around the World in 80 Days", "Man With the Golden Arm", "War and Peace." SONGS: "Hound Dog", "Blue Suede Shoes", "Blueberry Hill", "See You Later, Alligator", "The Great Pretender", "Long Tall Sally", "Standing on the Corner", "Memories Are Made of This."

1971

Supreme Court upholds busing for integration. Nixon announces visit to China. Omnibus Crime Control Act. May Day antiwar demonstration in Washington. Atty. Gen. Mitchell orders mass arrests. "Protective reaction" bombing. Nixon pushes revenue sharing. Pentagon Papers published. Ellsberg indicted. "Godspell" opens. FILMS: "The French Connection", "Summer of 42", "The Last Picture Show", "Fiddler on the Roof." SONGS: "You've Got a Friend", "A Natural Man", "Ain't No Sunshine."

1972

Troop withdrawals continue. Total withdrawal used to POW release. Federal election spending limit set. George Wallace shot during primary campaign. Eagleton affair. "Third-rate" burglary in Watergate Hotel. Nixon overwhelms McGovern. Court-ordered busing resisted in Boston, Michigan, elsewhere. Israeli athletes killed in Munich. FILMS: "The Godfather", "Poseidon Adventure", "Butterflies Are Free." SONGS: "First Time Ever I Saw Your Face", "Concert for Bangladesh", "I Am Woman."

1973

UFW and Teamsters battle in grape fields. Wounded Knee seized. Carnegie Commission on Higher Education. Ph.D. "surplus." NOW holds 6th convention. National Women's Political Caucus holds first meet. 30 states have ratified ERA. Nixon fires Special Prosecutor Cox. Tapes revealed. Tapes turned over. 18-minute "gap." Spiro Agnew resigns. Vietnam Vets Against the War lead protests. TV: "Miss Jane Pittman." FILMS: "The Sting", "Last Tango in Paris", "The Exorcist", "The Paper Chase", "American Graffiti." SONGS: "Killing Me Softly With His Song", "You Are the Sunshine of My Life", "Behind Closed Doors."

1974

Vietnamese release POW's. Oil crisis, dollar crisis. Gasoline "shortage." Nixon publishes transcripts. Judiciary Committee pursues impeachment. Nixon resigns. Ford pardons Nixon. Henry Kissinger is "most admired" American. Little League admits girls. Died: Ed Sullivan, Walter Lippman, Charles Lindbergh, Jack Benny, Dizzy Dean, Chet Huntley, Cass Elliot. FILMS: "Alice Doesn't Live Here Anymore", "Harry and Tonto", "Hearts and Minds", "Godfather II." SONGS: "I Honestly Love You", "The Way We Were", "Band on the Run", "Boogie on Reggae Woman."

1975

"Squeaky" Fromme and Sara Jane Moore each attempt to kill President Ford. SLA kidnaps Patty Hearst. So. Vietnam surrenders to No. Vietnam. U.S. evacuates refugees, orphans. New York City in financial crisis. US and USSR conduct joint space flight. Air Force Sgt. discharged for homosexual acts. Lockheed bribery scandal. "Equus" wins. Tony Died: Casey Stengel, Aristotle Onassis. FILMS: Jaws, "One Flew Over the Cuckoo's Nest", "Nashville", "Shampoo." SONGS: "Love Will Keep Us Together", "Still Crazy After All These Years", "Send in the Clowns", "The Hustle."

1976

Bicentennial. Carter defeats Ford. Investigations of CIA and FBI concluded by Congress. ERA in trouble. Phyllis Schlafly. New copyright law. Supreme Court upholds capital punishment. "A Chorus Line" opens. Died: Howard Hughes, Richard Daley, J. P. Getty, Dalton Trumbo, Andre Malraux, Agatha Christie. FILMS: "Rocky", "Network", "All the President's Men." SONGS: "I Write the Songs" (Manilow), "Evergreen" (Streisand).

1977

Gary Gilmore executed in Utah. Anita Bryant vs gay rights. Elvis Presley dies. Child porn investigation. "Roots" on TV. Pele plays last soccer match. Korean lobbying scandal. 14-year decline in SAT scores. Frost interviews Nixon. Carter has fireside chats and town meetings. Died: Bing Crosby, Charles Chaplin, Robert Lowell, Anais Nin, Freddie Prinze. FILMS: "Star Wars", "Close Encounters of the Third Kind", Annie Hall", "The Turning Point." SONGS: "You Light Up My Life", "Hotel California" (Eagles), "Don't It Make My Brown Eyes Blue", "You Make Me Feel Like Dancing."

1978

Proposition 13: the taxpayer revolt. Bakke case decided by Supreme Court. Dollar weak in international money markets. "Holocaust" on TV. Nixon memoirs published. Anti-Shah protests increase in Iran. People's Temple and the Jonestown massacre. Moscone and Milk assassinated. Cleveland faces default. FILMS: "An Unmarried Woman", "Coming Home", "Saturday Night Fever", "Heaven Can Wait." SONGS: Disco anything.

It Must Be Spring or — The Art of Not Writing

By Francine L. DeFrance
Cerritos College

In the spring of my thirteenth year I decided that I was going to be a writer; no, actually I decided that I WAS a writer and that I would begin my novel. I had spent the better part of the year reading, especially the poetry of e.e. cummings, who didn't have to capitalize and seemed very arty, and the prose of Ernest Hemingway, whose short sentences looked easy to mimic, so I thought that I'd better get busy and start my career. My first inspiration came after I spent a weekend at a Batoning Clinic in York, Pennsylvania, which had a white wooden hotel building from the Revolutionary days and one cafe (which was closed on weekends). I spent the two nights on Army cots in the gymnasium, showered in the girl's locker room and when I got home I thought I had experienced enough of the rough life to write my novel about being in a concentration camp in World War II. I began somewhere in the midst of Germany in the dark of the darkest night and realized that I had nothing to write about. I had read every concentration camp novel ever written but was no war victim. As luck would have it, my thirteenth summer grew into boy-watching and dances and the novel was put aside.

All through my high school years I harbored the knowledge that someday I would write my novel, someday when I had enough experience with life. In my junior year of college it looked like the opportunity arrived. My girlfriends and I were going to Europe for the summer.

With diary packed securely, we traveled for nine boring, churning, endless days at sea on an Italian student ship, a ship just large enough not to turn over in the storm we encountered but not large enough for the four of us to change our clothes at the same time in the room without someone stepping out into the hallway. The diary was never unpacked.

After college I eagerly started teaching high school English excited at the prospect of spending my days with literature and the great writers who lured me into this whole idea in the first place. Even the prospect of correcting composition papers seemed appropriate, for what better way to stay in touch with the art of writing than to deal with bettering it on a daily basis. The first week of school there was a riot in the neighborhood over an attempted integration (it was a lower-class white community in Philadelphia's roughest section of Fishtown). I was lucky the kids came to school at all. I remember the day Grace Reid got them organized into staying in the classroom on the emotional appeal of "Are we gonna leave da' place for dem?" They stayed, and I began with a vocabulary lesson on prefixes. The "literature" we did that year was some popular song lyrics they liked.

Years passed quickly while I busily tried to contain and maintain.

Finally, it seemed I'd have my chance. I moved West, got a job teaching writing at a community college, and began work as a co-editor of a small literary magazine. In time for each issue about four hundred manuscripts arrived which were divvied between the three of us—I mulled over 130 pieces of "bleeding heart" poetry, "gutter" fiction, "touch-me-feel-me" poetics, and "only-I-understand-the-symbolic significance" prose. That plus the 1800 Freshman compositions I read the first semester added up to yet another delay in the Great Novel.

But the time at last has come. I am taking the summer off and am going to get started, that is just as soon as I grade the fifty English 1 research papers on my desk, the 150 final exams I'll get next week, and prepare my lectures for the three new classes I'll be teaching in the fall.

Why Can't the Writing Teacher Write?

by Gloria Floren
Mira Costa College

My friends will tell you that one of my most common comments, over a cup of tea or two, is "That would make a great title." I'm good at titles; I've thought of hundreds of them—titles for articles, titles for short stories, titles for poison pen memos. In a flash, I see the entire piece.

"Eraserhead"

A horror story about an enterprising student who pushes ink erasers in the student union. A perceptive composition teacher begins to suspect that things are slightly amiss when her writing students begin erasing words faster than they can write them down. Their papers become unreadable blotches. The story comes to a head when the students begin eating the erasers and stuffing the inedible parts in their ears. The composition teacher tries everything to combat the mysterious menace—programmed workbooks, crossword puzzles, computer games, writing lab sessions, one-to-one tutoring, Garrison workshops. Nothing works, not even the activity on lemon descriptions. In one last desperate attempt, she has all her writing students stomping, barefoot, in a mountain of clay just outside the classroom—on a grassy knoll facing the ocean. The students begin eating the clay, then—in a mass—turn on her. The administration comes to the rescue, but too late for the composition teacher, no trace of whom can be found anywhere. The students are dismissed, and the administration and faculty sigh in shocked relief. The story ends as the students register at another college, in another composition class. They come prepared to write a placement essay with pockets stuffed with what look something like ink erasers, something like human body parts.

"The Curse of the Semicolon"

A comedy-horror about the semicolon manitou which attaches itself to a young, part-time English instructor. The ugly, scab-like growth first appears on the writing callus on the inside of the teacher's middle finger. He successfully picks it up and throws the disgusting thing in the toilet, contemplates its shape, and flushes it into the city sewer system. That night his pipes back up, and the semicolon demon, this time twice the size, creeps out of the toilet; gently attaches itself to the sleeping teacher again, this time on the palm of his hand; and makes itself invisible. The teacher begins having nightmares about semicolons in strange flatlands peopled by commas, periods, and exclamation points. He begins having trouble keeping semicolons out of his own writing—he can't help jotting them everywhere and can't remember where they come from. Soon he is fired for incompetency—that is, for using too many semicolons in his writing and for lecturing on nothing else to his students. He finds a detective, who lands him a job in some education office where he and his semicolons are welcomed as geniuses, and who tracks down the semicolon manitou through some connections she makes with independent clauses in high places. They exorcise the semicolon demon by smothering it with a descending colon. Our young hero suddenly finds himself without his compulsion for semicolons, and, not too much later, without a job. Despondent and exhausted and penniless, he tries killing himself by an overdose of ellipses, but his detective – who by now has fallen madly in love with him—stops him before the lethal dose with a madcap exclamation remark. She tells him the tale about the farmer with two chickens: one of them was sick, so the farmer had to kill the other one. "Why?" the young and desperate, ex-semicolon addict asked. "So he could feed chicken soup to the sick one." The story ends on an upbeat note: the young ex-semicolon addict and his detective lover dash away into the sunset, hand in hand. Their linked arms take the shape of a semicolon.

"Holistic Scoring"

A new method of picking up a partner at a disco—method is based upon the premise that both people must agree on the quality of content, style, and mechanics of the pick-up as determined by the current rhythm and conventions of the disco scene.

"Garrison Grapenuts Flakes"

Name of a new breakfast cereal that talks to you face to flake. Says it all in less than five minutes. Recommended for busy people who don't have much time for breakfast but love instant feedback.

"Friendly Persuasion"

An essay about the rhetoric of persuasion, for an audience of composition students. The main idea is that just an essence precedes existence, friendship precedes persuasion. The article's purpose is to help composition students overcome fear of the blank page by overcoming fear of the teacher; several suggestions for making friends with the teacher are given, and recent research showing the correlation between student-teacher friendship and scores on student papers is discussed in support of the main idea.

In a flash, I see whole compositions before me. Their skeletons beckon, "Give me flesh. Give me blood." Why don't I just sit myself right down and write them, then?

I don't know. Maybe I've talked so much about writing that I've scared my socks off thinking about it. Why, when you think about it, just think about all the errors that you could make. They'd find you out, for sure. Then where would you be? Hung up in some biology professor's closet, no doubt, with all the other ragbones.

All the conscientiousness and fastidiousness and urge for clarity that I pour out on my students spills out all over me, gets sticky, gums up my voice, plugs up my ears. I can't think through that gooey grammar-rhetoric jam. I can't see through the fog of correctness and corrections. Red ink—ouch! Proofreader's marks—ouch! Crossed-out words—ouch!

Can't hear myself think. Can't write.

Can't think of anything to say. Excuse me while I eat an eraser.

PRESIDENT'S MESSAGE

We Look Before and After

Under the risk of being impeached, I am going to observe that it is difficult to be serious under Sirius, for the bright, hot sun beckons, as I sit before my typewriter trying to think ahead to Fall 1979. However, I glance back and look ahead like Janus, and I see matters of import regarding the English discipline.

Looking back, I note the actions taken by the English Council of California Two-Year Colleges at their last meeting at Coronado in April, where the English Councils of the California State University and Colleges and the University of California also met concurrently. Vice President Jim Cignacci of San Francisco City College and Treasurer Pat Barney of Citrus College were re-elected unanimously after their outstanding first term. I note the serious discussion about writing proficiency standards and the place of basic skills in the college curricula and the appointment of Dick Lundquist of Cabrillo College to chair the committee on proficiency and of Ann Clutinger of San Diego Mesa College for basic skills.

I note with appreciation the growing cooperation between ECCTYC and the English councils of CSUC and UC. The three groups are discovering that the teaching of English is an inter-segmental responsibility and that what affects one may very well concern the other. For example, the mandate to the CSUC to develop a third year writing proficiency testing policy has grave implications for the transfer student from the community college. Realizing this relationship, the CSUC Council passed the following resolution at their April meeting:

> Be it resolved that the English Council of CSUC recommend that every effort should be made to include a regional representative from the English Council of California Two-Year Colleges (ECCTYC) on CSUC campus-wide committees whose primary function is to administer the graduation requirement in writing proficiency and related programs.

I note, subsequently, that Region Three of ECCTYC represented by Nayan McNeill of Foothill College and Dick Lundquist of Cabrillo College has already held such a conference with the California State University at San Jose.

Furthermore, the English Council of UC, on learning of the heavy composition class load in the community college, released a statement noting that the comparable composition load in their department is half that of the average community college and declaring:

> . . . we offer the judgment that the community college load is far too heavy to permit adequate correction of papers and the individual attention to student writing necessary for genuinely effective composition teaching. The disparity of loads between the two institutional levels is in fact so great as to cast doubt upon the actual equivalence of composition classes taught in the community colleges and transferred to the several university campuses for freshman English credit.

The implications of this statement cannot be overlooked, for transfer credit for our composition courses may be in jeopardy if the courses are not equivalent in quality because of the overloaded classes at the community colleges.

Then, on looking ahead, I note the coming conference for English Department and Division heads and key faculty scheduled for November 2-3, Newport Beach, California. Under the direction of Program Chairman Judy Hert of San Bernardino College, this promises to be a significant meeting particularly concerned with the needs and interests of leaders in the teaching of English.

Thus, as Fall 1979 appears on the horizon, may Sirius be replaced by Canopus, for light is ever needed in the academic world.

Gertrude S. Fujii

GERTRUDE S. FUJII
Los Angeles Valley College

ESL WORKSHOP

Orange Coast's American Language Institute

by John Coates
Orange Coast College

In these days of declining enrollment in literature and creative writing classes there are still areas of growth in English. A case in point is English As a Second Language.

Community colleges all over California are experiencing increased enrollment by immigrant students whose unique language needs require special instruction. Nowhere is this pattern more evident than in Orange County, which now has one of the largest per capita Southeast Asian refugee populations of any major metropolitan area in the United States.

According to the Orange Coast Manpower Commission's Planning Department, there were an estimated 18,598 Southeast Asians living in Orange County in 1978. By 1982 that figure will reach almost 30,000, or 10 percent of the entire Southeast Asian population of the United States. The public schools of Orange County report that this ethnic minority is already the second largest, accounting for 3 percent of all students, and is exceeded only by Hispanic minority groups (13.6 percent).

Consequently, many community colleges in Orange County have found that their once token ESL offerings are no longer adequate. Orange Coast College, which until now has offered only one multi-level ESL class in writing, will go to a five-level program consisting of eleven separate classes as of fall 1979. By the spring of 1980 some 500 students are expected to enroll.

To be known as the American Language Institute, Orange Coast's program will attempt to meet the English language needs of any ESL student enrolled at the college, from beginner to advanced. Typically the student will enroll for nine hours of instruction each week in semester classes in conversation, reading, writing, and structure.

Placement and advancement will be by examination. Students who do not receive credit may repeat a class and, at the same time, continue more advanced classes in those subjects that he has passed. Many students will probably exit at the intermediate level and seek employment in the community.

Those who complete the entire sequence can earn up to 23 units of credit and then enter the regular English program. According to John Coates, director of the project, the American Language Institute program reflects the best features of other successful community college and adult school programs throughout the state.

MEETING ESL NEEDS

Notes:

1. All placement and advancement based on test scores.

2. Students should enroll in a full sequence at levels 02 and 03. (At these levels the basic skills are separated for emphasis but all skills are reinforced in each class.)

3. The Workshop is intended for absolute beginners and for students whose survival skills do not yet allow them to function in even the simplest communication situations. This includes anyone who does not yet read or write the Roman alphabet.

4. Class size recommended is 25.

"On Writing a Placement Exam" — Revisited

By Robert Mognis
Modesto Junior College

The Literature and Language Arts Division of Modesto Junior College has decided to implement its self-written placement examination for fall, 1979. Testing has already begun for all students who intend to take English Composition courses during the 1979-80 academic year.

The test, described in the Winter 1979 issue of ***inside english***, consists of two parts: (1) a thirty-minute objective examination that includes sections on spelling, sentence construction, word usage and diction, commonly confused words, mechanics and punctuation, and reading comprehension; and (2) a forty-minute essay examination, which will be holistically scored by the division. Students will be placed into the three levels of English Composition classes according to a composite percentage score based on 44 points for the objective examination and 48 points for the essay examination.

The division plans to administer new forms of the examination each semester. The current examination is copyrighted and probably will be available to other colleges once it has been fully validated and evaluated.

Conference Update

ECCTYC'S FALL CONFERENCE

ECCTYC's Fall Conference for chairs and those involved in faculty and curriculum development promises to be an outstanding event! The participants will meet at the Registry Hotel, Newport Beach, November 1-3, 1979. Conference organizers Judy Hert (San Bernardino Valley College), Richard McIntosh (Cypress College), and Sister Joseph Adele Edwards (Mount St. Mary's College) are hard at work integrating the various aspects of this three-day gathering, specifics of which will reach department chairpersons early in September.

Among those addressing the conference will be Dr. Ross Winterowd, Director of the Ph.D. Program in Rhetoric at USC; John Lovas, Division Dean of Language Arts at DeAnza College; and Alice Brekke of Long Beach State University. Dr. Winterowd will review recent research and development in rhetoric. Psycho-linguistics will be the subject of John Lovas' contribution, and Alice Brekke will report from the California State Universities and Colleges (CSUC) on the junior equivalency exam, the English Placement Test (EPT), and writing workshops.

In addition to individual speakers, many interesting and informative panels have been planned. John Coates of Orange Coast College will lead a panel on ESL; and Jerry Herman, Jan Wall, and Smokey Wilson will report on Laney College's Remedial English Program. Bob Mognis of Modesto College will chair a panel titled In-Service Programs and How to Set Up Effective Ones; panel members will include Jim Moore of Mt. San Antonio College. Another panel, The Role of the English Chair, chaired by Virgil Sessions of Orange Coast College, will consider the goals of the influence on staff and administration by, and the problems of time management for the chairperson of English.

Widespread interest in the Garrison Method has prompted a panel to discuss various adaptations of the method. The panel will include Tom Drew of Moorpark College, Ed Doran and Chuck Dawe of Orange Coast College, and JoAn Simmons of the Los Angeles Community College District. And to serve the needs of many of us and our colleagues, Dr. Catherine Gannon from Cal State, San Bernardino, will participate in a panel on grant writing. San Bernardino has an NEH grant for cross-disciplinary writing for the entire college.

As this brief run-down indicates, ECCTYC's Fall Conference will address the concerns and interests of English chairpersons and their faculty members. The conference staff has expended extensive time and effort to put together a conference of high quality, with a multifaceted program designed to be interesting, provocative, and worthwhile.

REviews

"REviews" features discussions of books and media programs that are suitable for use in writing or literature courses or that have special interest for teachers of English. These reviews should be from 100 to 500 words and should evaluate the book's or program's effective use in a classroom, in a learning resource center, by an individual student, or by the instructor. Include with the review all pertinent publication information, the number of pages or length of running time, and the cost.

Literacy—Is It Obsolete?

By Harrison West
Los Angeles Valley College

In the past few years we have gotten used to decline, debasement, and dilution in the quality of almost everything. This is a decade of diminishing expectations and returns in American life; a cultural and economic Gresham's law seems to be operating in our time.

Especially we who teach English are aware of the marked deterioration of skills and interest in language. The world has let us know what we have already experienced in our classrooms: test scores are down; graduates at any level are unprepared; even in the professions an articulate person is a rarity. On the inside, we have seen the ratio of our "high end" courses (composition and literature) to our "low end" courses (basics and remedials) reversed in the 1970's. Since my own high school days I have seen the deliquescene from a time when Latin was a popular elective to a time of strong interest in modern foreign languages to today when English is an "unpopular" requirement. Will we English teachers soon be as archaic as farriers or harpsichordists?

It is very timely that along comes Paul Copperman with an insightful analysis and interpretation of this predicament. *The Literacy Hoax: The Decline of Reading, Writing, and Learning in the Public Schools and What We Can Do About It* is a clear, logical, and constructive exposition which uses statistics and argument to move from description to course to solution.

The book is divided into two parts. The first portrays the literary decline by describing principal trends in American education from the 1800's through the mid-1970's using simple graphs and charts. Especially convincing to the layman will be the graph of SAT scores for the years 1952-1977. It looks like the charts of the Stock Market in 1929. Section 2 is titled "From Miss Grundy to Johnny Carson." Here he is especially critical of the many innovations, experiments, and fads which have cyclically swung the compass needle of education around erratically. The New Math, Open Education, using schools to affect social change, Civil Rights pressures on texts, testing, open admissions and grading are some of the factors he identifies as affecting the quality of the schools.

Mr. Copperman is a graduate of U.C.B. (1969) where he was elected to Phi Beta Kappa and received Berkeley's highest academic honor, Great Distinction in General Scholarship. One year out of college, he founded his own private reading school and in 1974 began the research which underlies *The Literacy Hoax*. He sees the basic cause of the documented malaise as a failure of authority and leadership. And of course this failure is evident from the White House to the school house. Specifically, the author blames parental permissiveness and television, which creates the expectation that learning should be easy, passive, and entertaining; thus the shift from Miss Grundy to Johnny Carson. He blames confused school officials who were vulnerable to manipulation by student activists and who weakened and diluted the curriculum. He cites the NCTE as having reduced the readability levels of textbooks by its policy on dialect which he says "attempted to legitimate the reduction of writing standards to the level of street talk."

Copperman asserts that the abdication of educational leadership must be countered by a reassertion of the primacy of the teacher's authority. He must have the class under control; he must assign meaningful tasks in a meaningful curriculum; he must establish standards and require practice. Copperman does not prescribe these solutions as occurring in a grim authoritarian setting. He states: "Teachers should primarily use positive forms of motivation with their students. Classrooms should be lively, happy places.... Teachers must not be punitive or abusive; they must be firm, direct, and in control, but they should also like and love children...." The administrator should back up the teacher and act as a buffer to the forces which will tend to threaten the teacher into lowering his/her standards. Superintendents and school boards have their legitimate authority and must lead toward a reassertion of standards of quality backing up teachers.

Part II of *The Literacy Hoax* contains ninety pages of "Interviews from the Front." (I like his metaphor—occasionally a Monday morning English 28 class has felt like a squad I was leading through the swamps of Bougainville.) There are fourteen interviews chosen from over two hundred individual tape-recorded and transcribed dialogs with people ranging from a world-renowned authority on reading and evaluation to a high school drug peddler. These interviews give a balance of anecdotal informality to the other sections of the book which deal with statistics, sociology, and pedagogics. They help to humanize and particularize Copperman's analysis. This should be a book which is passed from instructor to-instructor within all the English departments of California. One hopes that the impact of this book will be felt outside the profession. It is a welcome affirmation of the value of values.

Paul Copperman, THE LITERACY HOAX, New York: William Morrow and Company, Inc., 1978. $10.95.

You're (We're) Being Quoted

Congratulations to Richard Booth of Crafton Hills College. *Shoptalk*, the English newsletter of the College Department of Harcourt Brace Jovanovich, excerpted his review "Grammar, Not Torture," which appeared in the Winter 1979 issue of *inside english*. It's nice to know that you (we) are being noticed.

Teaching Composition Effectively

By Robert E. Foxworthy
Chairman of Humanities, Fullerton College

The winter 1979 edition of *inside english* has an article by Rae Jeane Popham, "Three Elements in the Teaching of Composition." I wish to quarrel a bit with two paragraph openings: "The first step is gathering data,....." and "Only when they have waiting material with some vestige of organization are they ready to begin writing the first draft."

The first step in a composition is stating the point, the main idea, the thesis or theme statement. Only then can the writer know what data to gather and how to deterine whether available data is relevant. The writer may, of course, discover in the process of gathering data that the original point cannot be supported, but he will not have gathered a mass of irrelevant material; he will have learned something about hasty generalization.

I would like to recommend a writing text which truly teaches any student willing to do the work how to write acceptable college papers. It begins with the point or theme statement. Step 2 provides the next lower generalization as well as the topic sentence for each of the paragraphs. Step 3 overcomes the tendency of beginning writers to generalize and quit. Step 4 emphasizes the nature and desirability of specific, concrete detail. Step 5 develops coherence. Step 6 reinforces coherence.

Unity is present from the beginning. Adequate development is taught in an extensive coverage of Step 3. *Voila*, unity, coherence, and adequate development. Though it sounds too good to be true, read *Writing to the Point* by William Kerrigan and learn how to teach composition for college freshmen or, for that matter, for college graduates.

Your students will know what they are trying to support. They will know when to end one paragraph and begin another. They will learn the differences between general and specific statements and which belongs where. They will learn to respond quickly and much more thoroughly to questions on essay exams. In short, if they will practice, they will become competent writers at the college level.

William J. Kerrigan *WRITING TO THE POINT: SIX BASIC STEPS*, 2nd ed., New York: Harcourt Brace Jovanovich, 1979, paperbound.

Our Colleagues in Print

An anthology featuring contemporary fiction and poetry about the San Joaquin Valley, titled *Proud Harvest*, will be forthcoming in July from Seven Buffaloes Press (Box 214, Big Timber, Montana 59011). *Proud Harvest*, 160 pages complete with photographs and artwork, will emphasize such typical Valley scenes as working on farms and in oilfields from Stockton to Bakersfield, but there is also work reflecting life in the rapidly urbanizing cities such as Fresno.

Among the contributors to *Proud Harvest* will be Richard Dokey, who teaches at the San Joaquin Delta Junior College, Dewayne Rail and Salvatore Salerno of Fresno City College, Lee Nicholson of Modesto Junior College, and Gerald Haslam of Sonoma State, who is also co-editor of *Heartland*.

INSTRUCTOR

I am about to go to class
where students are closed
within grey-blue walls
and my job is

to go beyond those surfaces
on which clocks stand watch
or to float into that place
like a magician

lighting up that bitter room
so that lives too
will flicker momentarily
in one place anyway,

for beyond the dull flat confines
there may be wisdom
but also flat skies
where nothing lives, and it is

all so convenient—
to meet in an ordained space
where order of feeling and thought
inheres and we can talk.

WRITING

The light on the hand holding
a pen is fading
but casts a grey shadow
on the smooth paper.

Magically the pen moves
as the fingers
feel words easing themselves
through the red cylinder

into gracefully flowing lines
across white space.
Will it cease?
The words are contained

in the lucid rectangle
and the greyness follows surely
but for now the feel
of pen on paper

is like flowers opening
naturally against nature,
not with the morning's light,
but with light's diminishing

Sumio Matsuda
East Los Angeles College

ENGLISH COUNCIL OF CALIFORNIA TWO-YEAR COLLEGES ECCTYC

inside english

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INSIDE *inside english*

ECCTYC Looks at Change

ECCTYC's Fall Conference treated those who attended to a valuable and varied program. pages 4 and 5

How did ECCTYC respond to CPEC's Position Paper #1 on establishing a statewide standard for writing proficiency? page 3

Does X equal Y? Not, says Don Pierstorff, when the equation is applied to the teaching of composition. page 6

If you are "down," cheer up so that you won't come "across" to your family and friends as a "puzzle." page 8

A call for help. page 2

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Upstate/Downstate ..page 6

The Politics of Change

By WILLIAM J. MOORE
President, Crafton Hills College
(Taken from Dr. Moore's address to the ECCTYC Conference on Nov. 2 at Irvine.)

MANY OF US have wrestled with the difficulties of bringing about the change in the academic community, generally, and more particularly with the difficulty of managing innovation in the teaching of English. Educational leaders at all levels have been thrust — whether willingly or unwillingly — into the role of change agent. Yet we — and they — work in institutions and among people who are perhaps more resistent to change than anybody. Indeed, one of the ironies of the academy is that it is full of people ready to prescribe change for others but loath to undergo it themselves. As Eric Hoffer observes in his book, *The Ordeal of Change*, "No one really likes the new" (at least until its advantages have been demonstrated). "Even in slight things," Hoffer asserts, the prospect of the new "is rarely without some stirring of foreboding." And the more drastic the change, the greater the uneasiness we feel.

Some would contend that English department chairmen, composition coordinators, Curriculum Committee chairmen, and others in such roles are not political actors. Politicians, however, are not simply those who seek election to public office, and politics is not a process confined to the actions of people in government. All of us who endeavor to exert influence on others are small "p" politicians. And any human grouping that involves decision-making, allocation of resources, setting of priorities, and exercise of choices, is one in which the political process is almost continuously at work.

Politics is naturally present whenever two or more people interact, seeking to influence the thinking and the behavior of one another. Those who manage to exert influence effectively over others are leaders. Those who do not are the led. Thus, just as there is a law in physics that nature abhors a vacuum, so is there a law in society, organizations, and institutions that politics abhors a vacuum. Decisions will be made, priorities established, resources allocated, choices acted upon — whether openly, covertly, passively, or by default. Formally or informally, the political process will proceed.

THE FORCES of change, now impinging on the community college from numerous directions, suggest that we may soon have to attempt to do a lot of things differently in order to do them better or else, perhaps, lose the opportunity to do them at all. The teaching of English is as good an example of this as anything.

Whence cometh this pressure for change? From just about everywhere. Consider first the demographic situation — a chilling aspect to consider. The largest high school graduating class of this century is now behind us. From 1977 until somewhere in the 1990's the classes get smaller. And while we have witnessed tremendous increases in college attendance by older adults over the past five years, signs indicate that this, too, may have peaked. In addition, the percentage of high school graduates who go on to college has declined as the realization spreads that a college degree is no longer the ticket to career opportunities and prosperity which it was for so long. In short, we face the virtual certainty of significantly reduced enrollments in the years ahead.

Among other things, this phenomenon is causing increasingly intense competition for students among the various segments of higher education. Other segments have invested substantial amounts of money, time, faculty and administrative talent in research and experimentation aimed at improving the teaching and evaluation of English Composition. Can we afford to lag behind these developments?

Another source of pressure for innovation is the radical change in the composition of the population traditionally served by the community colleges. We deal now, and we will deal increasingly in the future, with students who have endured twelve years of schooling without having learned how to use the English language properly. And we are expected to succeed with these people where others have failed.

There are other pressures. Senior institutions who take our transfer students and employers with whom our occupational students seek work can be expected to become more demanding about the proficiency in English of our former students. Senior institutions and employers already are starting to look behind our transcripts and testing to see how well our former students can handle the language. Some of the places we send our students have discovered that the students still can't write. These places will expect us to do better.

Therefore, whether it is common essay-placement tests, common essay-exit examinations, uniform standards in evaluation of compositions — whatever the form may be, we should make concerted efforts to strengthen at least the methods we use to measure student proficiency, even if we are not able to improve much upon methodology in the teaching of writing. However, my purpose is not to prescribe what sort of innovations should be attempted, but first to endorse the proposition which some of you espouse: namely, that there is much to be gained and little to be lost by making some changes in the traditional approach to the composition course — especially with regard to evaluation of student writing; second, to caution that it is very difficult to alter the status quo — especially in the English department; and, third, to suggest some do's and don'ts in the politics of change for those who are brave or foolish enough to try.

SOME POLITICAL scientists, especially those in the behaviorist wing of the discipline, and some professional "Pols" would have us believe that there are some deep, dark secrets about the political process that only the initiates into these esoterica can understand. I disagree. Practical politics — *i.e.*, the process of winning others to your cause — is about 90 per cent common sense. The other 10 per cent can be found in a very unassuming little treatise written in the sixteenth century by a fellow named Machiavelli. So, most of the political tips that I am about to offer may strike you as disappointingly obvious, and the others may seem tainted with the association of that "fine Italian hand." Nevertheless, I have eight suggestions to offer, without apology, about how to improve your skill in the practice of politics among your colleagues.

1. **TIMING.** As in the conduct of love and war, timing is crucial in any political initiative. If you do everything else right but your timing is bad, you'll probably lose. Since judgment about timing is highly dependent upon the setting, the people, and the issues involved, not many general principles pertain to timing. You have to sense what is right in your situation. One principle of timing, however, applies to all political situations: if your initiative is in any way critical of the status quo, time it so as to capitalize on maximum dissatisfaction

(Continued on Page 3)

inside english
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Editors' Viewpoint

As the Fall 1979 semester speeds (or crawls — depending on our perspective on any given day) to its conclusion, we find ourselves avoiding with increasingly creative circumventions the staggering piles of research papers, essays, and exams that cover our desks and work tables. What's happening to us? Do we drag out of bed more and more slowly each teaching day? Do we approach each class period with less and less enthusiasm? Do we receive each new batch of student work with increasing dread? Maybe we're tired. Maybe we're tired of answering, "No, I have papers to read," to the colleague from the psych department who offers to share with us a fascinating article in *Insanity Today* analyzing student aversion to the subjunctive, to the friend who invites us to see the exhibit of seventeenth century student desk tops at the museum, or to another friend who wants to see the one-time showing of Klaus Krummel's 1931 classic *Der Uberlastete Englischlehrer*. Perhaps we need something that many of us are not getting; perhaps we need what is being called on many of our campuses, "academic renewal."

Academic renewal (not to be confused with renewing your subscription to the academic journal of your choice) suggests a need felt by many teachers: some way to be revitalized intellectually and professionally, to get — academically — that proverbial "shot in the arm." On numerous college campuses groups of teachers are discussing this issue and are considering ways of achieving this revitalization.

We teachers give — our knowledge, our energy, our time, our eyesight. But we also need to receive. This is not to minimize or deny the known rewards of teaching: the transmitting of skill and knowledge to those receptive to receive these, the involvement with a language and a literature that we adore. However, we need to receive in a different way, perhaps in a more tangible way.

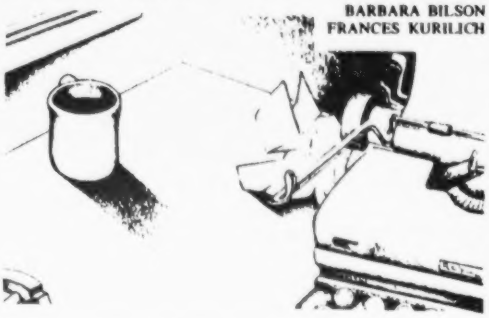
Some of our colleagues have initiated dialogue with members of their own and other departments to explore ways in which we can help each other feel "renewed." Some of this dialogue has appeared in the pages of previous issues — and this issue — of *inside english*. We hope that *i.e.* can function as one source our colleagues can go to for revitalization. As has been demonstrated by letters we have received — and printed — many articles appearing in *i.e.* have stimulated the reader to think about the process or method of teaching, the content of a literature or a composition course, the problem of evaluating students' work.

Whether the reader's response is positive or negative doesn't matter; that an article elicits a response at all is what counts. Thus, *i.e.*, by printing the articles that you write and your colleagues' responses to them, can serve to help teachers approach their classes with renewed vitality and look at their subject from a new perspective.

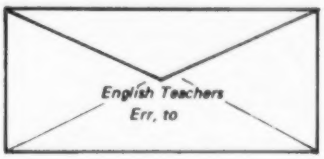
One colleague of ours voiced feeling isolated from his peers. Certainly, he is not alone in feeling this way. Each of us, bent over our students' papers, conferring with students, preparing for our classes, has felt alienated from his fellows. Here at *i.e.* we hope to reach out to each of you, through the articles, reviews, and letters that you write.

Let us hear from you. Share with us your thoughts on the issue of academic renewal. How do you keep your head when all about you are going crazy? How do you maintain your enthusiasm in the face of the inexorable onslaught of student papers? How do you maintain your interest in your subject year after year? How do you keep your students' interest? Each of us faces these questions at one time or another. Let us share our various ways of answering them. Knowing that others feel "burnt out" at times, we feel less scared — or guilty — when we feel that way too. Reading how others revitalize their classes and themselves, we learn about new approaches, methods, or materials that we might use. And we are renewed.

BARBARA BILSON
FRANCES KURILICH



Letters



Dear Editor:

Am I the only reader of INSIDE ENGLISH who is horrified that Muriel Allingham-Dale (A Literature Class that Works," June issue) should be giving a course in "expatriot" literature and that you editors didn't catch that?

Get thee to a dictionary, all of you!

HARRIET POLT SCHMITT
Merritt College

To the Editors:

In a recent *i.e.* article, an instructor described her course on expatriot writers ["A Literature Class That Works," June 1979]. The error was the instructor's, not an *i.e.* typo; and it set me to musing — again — about spelling and misspelling.

Most workbooks, and perhaps most English teachers, treat spelling errors as if they were all equally heinous. I disagree. I think that many errors are annoying to a literate reader, but they cause only a mini-second pause in the grand process we call communication. Examples would be *cheif*, *licence*, *ocasionally*.

But another class of errors is quite different, and more serious: for example, *backround*, *preform* (for *perform*), *finely* (for *finally*), and, to a lesser extent, *dissappear*, and *mispelling* itself. Mangled idioms such as *cutting dry* or *cut in dried* for *cut and dried* also belong to this second group.

Here the error is more than merely annoying. It shows that the user has never stopped to think what the word means or, worse yet, has developed and clung to a wrong meaning. I suspect that a person who writes about *nabors* thinks of them as TV actors; or thinks of *naybors* as generally negative people. A *backround* must be a rounded area, not the opposite of a foreground. The beloved word *preform* must mean prior to forming, or maybe the opposite of *postform*.

To return to my opening example: we guess that an *expatriot* is a former patriot, now disillusioned, or perhaps a veritable Benedict Arnold — not simply a person living in exile or away from *(ex)* his homeland (*patria*).

In summery: I feel that slopy thinging (or slipery naming) is behind some of our spelling miss takes. Threw this kind of carless righting, we'll soon be throwing words around without a car in the world, weather it's write or wrong, fare or fowl. Expatriot writers of the world, don't weight! Rise up and sew the miss spelling teachers for liable, on site!

ANNE DYE PHILLIPS
Santa Monica College

Dear Editors:

I received from our department head, Miss Betty Higdon, a copy of *inside english*, the Journal of the English Council of California Two-Year Colleges. I find it very excellently written and informative. It has a great deal of information, humor, reviews, articles, and data that is very valuable to me as a dean in understanding the problems that confront the teaching of English, journalism, and linguistics in California.

I think an orchid is in order for your staff and yourself.

Sincerely,
Lester E. Hair
Associate Dean of Instruction
Reedley College

A Call for Help

Recently we received the following request, which we are passing on to all of you.

Dear Colleagues:

I need HELP!

My sabbatical commitment is to discover what is happening in freshman composition classes in the California two-year colleges.

In order to produce a stimulating, practical, useful survey, I ask you to share ONE of your finest hours in the classroom — one writing task that worked, that helped your students become better writers. Please send me your contribution by February 1, 1980.

You will be repaid a hundred-fold by receiving in return a *valuable workbook* that will be the result of my compiling the responses from all of you. This workbook will be on your desk, *free of charge*, by May 1, 1980 as my way of thanking you for your cooperation.

This project depends on you.

Please help me to help you!

Gratefully,
Helena Currie
Professor of English
Santa Barbara City College
Santa Barbara, CA 93103

Inside english Deadlines

March 1980 issue
Friday, January 28, 1980

June 1980 issue
Friday, March 28, 1980

September 1980 issue
Friday, June 27, 1980

December 1980 issue
Friday, October 17, 1980

Politics . . .

(Continued from Page 1)

with the status quo on the part of the body politic. Ask Howard Jarvis. He can tell you a lot about that principle.

A couple of other principles are more specific to the academic community: (a) never initiate anything in December or after April 1 (such efforts almost always die of neglect); (b) always work a year ahead (if you want to implement a change next September, you should have started three months ago).

2. DO THE HOMEWORK THOROUGHLY. Remember that you are trying to win over to your cause people whose intelligence is exceeded only by their resistence to change. Your proposal will receive intense scrutiny. An initiative that has any serious flaws, loopholes, or unforeseen weaknesses in application will be picked to pieces and your credibility in trying again another day will be greatly impaired.

Doing the homework is like preparing for an important debate. You analyze and research both the status quo and the proposed change extensively, but also quietly, before launching the initiative. Get the facts straight. Marshal the arguments carefully. Anticipate the arguments and tactics of the opponents, and develop appropriate counter arguments and tactics.

Be sure to identify the risks clearly —both those in your proposal and those in the status quo. If you don't point out the hazards in your initiative, your opponents will. You can minimize their influence on the people in the middle if *you* cite the risks first and describe them in terms of your choice. But be even more emphatic in showing the hazards of *not* changing. Never let opponents get away with comparing the advantages of the status quo with presumed disadvantages of the change. To win these points when the debate comes along means doing the homework well — beforehand.

3. LIMIT THE CIRCLE OF YOUR CONFIDANTS IN THE EARLIEST STAGES TO A TRUSTED FEW. It is neither dishonest not undemocratic to do this. But it is difficult, very tricky. The simple truth is that good, but vulnerable, ideas should not be put forward prematurely — before the timing is right and the homework is done.

Harlan Cleveland wrote an article for the *Educational Record* (Summer 1974) entitled "How Do You Get Everybody in on the Act and Still Get Some Action?" The answer is, you don't — especially if you get too many people in too soon. To put it another way: don't let everybody in on the act until you get your act together.

4. LOBBYING. Prior to the wide-open phase of the effort, it is almost always necessary to do some subtle and indirect lobbying. This amounts to broadening the circle in measured, calculated steps — to prepare the ground, so to speak. I suggest, for example, apparently casual remarks to selected individuals capitalizing on their expressed frustration or dissatisfaction with the status quo. Any lobbying efforts more aggressive that this would be ill-advised among English faculty. Remember that your opponents will lobby whether you do or not.

5. STRUCTURE THE DEBATE. When it comes time to enter the arena to discuss and vote on the proposal, make certain that the debate is structured. Open-ended discussions on proposed changes are just that: they never end. Set aside two or three two-hour sessions at times when everyone is free to attend, and at the end of which time the vote is held. Have an outline which the discussion will follow, so as not to allow people to talk about everything at once. Try to arrange it so that proponents and opponents are represented by principal spokesmen in the debate, limiting general participation in the discussion to a briefer period of time. And do your best to see that your side has the better rhetorician as its spokesman.

Distinguish clearly between substantive and procedural issues. Academicians are especially prone to stray from the central point and to be more concerned with process than product. Procedure very easily becomes surrogate for substance, thereby throwing the advantage to those whose objective is negative. Or as Harlan Cleveland put it, "It is said of academic politics that people of honor always seem to be outnumbered by people of principle."

In addition, consider bringing in support from the outisde, people from other institutions who have tried and succeeded with similar innovations and who can speak from experience rather that conjecture. Such people can be effective lobbyists for the cause of innovation when the proposal gets to the open discussion phase.

6. COUNT NOSES. As an effective political actor you must first learn how to count. Secondly, you must try not to take a vote until the count is in your favor. As the debate and the lobbying proceed, listen closely and keep a tally of who and how many are lining up for and against, and how many are undecided. This is necessary in order to know where to concentrate lobbying efforts, what to include in the debate, and whether or not to modify the propoal in order to win at least some part of it.

7. BE WILLING TO COMPROMISE. One of the laws of democratic politics is that half a loaf is better that none. Although intellectuals and academicians, being people of principle, have a hard time accepting this, I urge upon you a willingness to adjust and compromise when necessary to at least make a start in the direction of desirable change. For instance, if your proposal represents a more radical departure from the status quo than a majority of the department can be persuaded to take, offer it as an experiment for one or two years, with the understanding that the status quo ante will be restored if the experiment fails. Here it is important to stipulate in advance, in detail and writing, the criteria for determining "success" or "failure."

8. ALTER YOUR TACTICS AS NECESSARY TO SELL THE PROPOSAL TO THE ADMINISTRATION. Although the response of the dean of instruction and/or the college president to a proposal for innovation will vary greatly from one institution to another, I would make two observations to help you carry the day with your administrators. First, the top administrators should be brought into the picture as early as possible — not before the homework is done, but soon thereafter. Second, they will be much more easily persuaded to support the initiative if it will cost no more to implement than it costs to maintain the status quo. Aside from these caveats, the other political elements mentioned above are as applicable to administrators as to the English faculty. You simply have to develop the political sense to adjust the tactics to fit the differences in character, intelligence, and style of the people whom you are attempting to influence.

I SUSPECT that some of you who upon reading this somewhat crass treatment of a traditionally delicate subject might question whether such means to your ends are honorable. I think they are. In case you hadn't noticed, the academy has long since become politicized. In fact, the groves of academe have become a political thicket and will likely remain so from now on. We might shed some genuine tears for the halcyon days when the campus was a community of scholars guided by reason alone — if those days ever really existed. But the times have changed. And the question is no longer whether to be or not to be a politician. Rather the question is: which kind will we be — effective or ineffective? And the answer to that question might well affect the quality and efficacy of the English program at your community college, indeed at every community college in our state.

ECCTYC RESPONDS TO CPEC PROPOSAL

Statewide Writing Proficiency Test: Good Idea or Bad?

At its November 1, 1979 meeting, the ECCTYC Board of Directors heard a report from its Composition Committee, chaired by Richard Lundquist, Cabrillo College. The report focused on a sweeping proposal by a special committee of the California Postsecondary Education Commission (CPEC).

The proposal, known as the Intersegmental Committee on Writing Skills Position Paper #1, asserts that "It is both desirable and possible to establish a statewide minimum standard for college-level writing. This minimum standard of proficiency should be used as a prerequisite to Freshman Composition." The paper recognizes the problems inherent in "(1) establishing an agreed-upon standard of writing proficiency; (2) designing or selecting an examination for measuring student performance against the standard; and (3) securing agreement about how and when to administer the examination." Addressing the issue of testing, the paper continues: "The test should be fair to all students no matter what their backgrounds and academic preparation. This means that all students should take the same test, that the test should be as free from cultural bias as possible, and that all tests should be graded according to the same criteria under controlled conditions."

The ECCTYC Composition Committee sent out a questionnaire to the English departments of all California two-year colleges asking instructors to respond to the issues this position paper raises: (1) Should we and can we establish a statewide minimum standard of college-level writing? (2) If such a standard is established, what form should it take? and (3) If such a test is employed, how should the results be applied? (Unfortunately, not all English departments received the questionnaire. Those who did not have a chance to make their feelings known should do so, sending their inquiries or responses to Dick Lundquist, English Department, Cabrillo College, Aptos, CA 95003.)

From examining the questionnaires filled in and returned and from listening to informal discussions with various English chairs and instructors from around the state, the Composition Committee drafted the following statement:

Based on our statewide survey and on discussions about the CPEC Intersegmental Committee on Writing Skills Position Paper #1 (February 11, 1979), the ECCTYC Board of Directors finds substantial disagreement on various issues raised in that paper.

We cannot, therefore, accept the Position Paper as it now stands.

However, because of the substantial interest shown in the issue of minimum standards of college-level writing, we urge that ECCTYC be significantly involved in determining the feasibility of such standards and, if such feasibility is established, that we be further involved in their subsequent implementation.

This statement was submitted to and accepted by the ECCTYC Board of Directors.

The issues involved here have sweeping implications for composition teaching and are clearly controversial. They should be considered further, and English faculty throughout California should make their feelings known so that they have a say in the direction that teaching composition will take in their schools.

ECCTYC's FALL 1979 CONFERENCE

Value and Variety

The following article was compiled from contributions submitted by the following "reporters": John Callen, City College of San Francisco; William Decker, College of the Sequoias; Julie Hatoff, Mira Costa College; Frances Kurilich, Santa Monica College; Richard McIntosh, Cypress College; Robert Mognis, Modesto Junior College Jim Moore, Mt. San Antonio College; Michael Seely, Ventura College; Jeannette Weber, Santa Barbara City College; and Bert Woodruff, Fresno City College.

Getting Ready to begin. L - R: Dick McIntosh, Dick Lundquist, Joe Fitschen (back to camera), Judy Hert, Darrold Hert, Jack Gill.

THE ENGLISH COUNCIL of California Two-Year Colleges held its Fall 1979 Conference Thursday, November 1, through Saturday, November 3, 1979, at the Registry Hotel in Irvine. Registration — colorfully planned (each registrant received a bright orange folder filled with pertinent and useful materials) and deftly handled by Sister Joseph Adele Edwards of Mount St. Mary's College — began Thursday evening and continued Friday morning. Most of the conferees stayed at the hotel for one or two nights, enjoying the fine accommodations arranged by Richard McIntosh of Cypress College. The smoothly run and carefully coordinated conference boasted a third ingredient that made it the outstanding success it was: a varied and valuable program planned and implemented by Judith Hert of San Bernardino Valley College.

Friday morning, the conference participants had a difficult task, to select one from among three outstanding sessions: "The Role of the English Chair," "Research in Composition," and "Grantsmanship: Dispelling the Myths."

VIRGIL SESSIONS, Division Chairman of Literature and Languages, Orange Coast College; Julie Hatoff, Past English Chairperson, Mira Costa College; and Richard McIntosh, Division Chairperson, Cypress College participated in a discussion of the ways they set goals, manage time, and motivate their staff. Long-term goals for most department chairs, they agreed, involve survival. Both Cypress and Orange Coast expressed feeling strains from reduced enrollment. Dick McIntosh reported that non-English trained staff were being foisted upon his department, and Virgil Sessions complained that Proposition 13 has meant reduced opportunities for sabbaticals and conferences. What is worse, many courses (those attracting fewer students — less than 60 per cent of maximum enrollment) are now being canceled.

Short-term goals, therefore, center on sustaining morale and maintaining integrity of the curriculum. Where possible, McIntosh argued, sabbaticals and unpaid leaves should be encouraged to lessen staff pressures. Where impossible, department members might be encouraged to exchange with other faculties in the English-speaking world. Equally vital, said Sessions, is retraining our instructors to welcome the incoming foreign students who need ESL skills.

Julie Hatoff, who was herself a non-management chair at Mira Costa College, sought to motivate colleagues by creating camaraderie. Chairpersons, in her view, should always provide agendas for the rare meetings they schedule; they should also distribute minutes for administrators and other department chairs. She urged other activities which strengthen cohesion within the group: in-service training, writers-in-residence, writing contests, cooperative courses focused on a theme (e.g. television) on which department members prepare single lectures.

How department chairs manage their time meant different things to section participants. Those chairs designated managers rarely teach more than one class. Some work eleven-month contracts; some appear on campus forty hours a week. Speaking for chairs who were not themselves administrators, Hatoff outlined coping mechanisms for all the demands on teacher/chairs' time and credited Alan Layken's time management suggestions with easing the burden. Principally, these include setting priorities, ignoring busywork and vituperative memos, taking and returning phone calls at fixed times, observing office hours, and delegating responsibility.

Dr. W. Ross Winterowd, Professor of Rhetoric, Linguistics, and Literature, University of Southern California

DR. W. ROSS WINTEROWD began his presentation of "Research in Composition" with a review of three current areas of research in composition: research related to sub-vocalization in writing; interpretation of National Assessment of Educational Progress data; and left-right brain experimentation. Of particular interest to English instructors were some of the conclusions of the National Assessment which based its findings upon 80,000 writing samples gathered between 1969-1977 from students at 9, 13, and 17 years of age. Writing mechanics were found to be stable, but data showed a "massive drop" in the middle level where writing competence, especially coherence, was concerned. This situation points to a dangerous polarization in literacy in our society.

In concluding remarks, Dr. Winterowd reminded his audience of the paradox that we, as English teachers, are not prepared to deal with problems of literacy. As a result, vital research in the field has migrated out of English departments into areas which are manned by scientific specialists whose values and goals are often quite different from our own. Dr. Winterowd cautioned against the separation of literature from literacy, a situation which may well render us too narrowly specialized.

DISPELLING the myths of "grantsmanship" was the aim of Susan Brennan, Instructor, San Francisco City College; Fred Burgess, Director of Grants and Development, San Bernardino Valley College; and Catherine Gannon, Associate Dean, Academic Planning, California State College, San Bernardino. As Burgess explained, money was fairly free in the 1960's, but has tightened in the 1970's, partly because the auditing procedures have become more and more complex. Money is available from private sources, but securing it can be tricky. Since foundation operates differently, it is important to *know* the nature of the foundation you are applying to.

Information pertinent to grants can be found in the following sources:

Foundation Directory — lists foundations (as Burgess indicated, most foundations are anxious to fund worthwhile projects).

Grant Support — lists grants by subject.

Catalogue of Federal Domestic Assistance Register — gives rules for federal grants.

Grantsmanship News — monthly summary of funding sources both public and private.

Two California publications are *Grantsmanship Center News* (10331 Grand Avenue, Los Angeles, CA, 90015) and the *Directory of California Foundations* (Box 5646, San Francisco, CA).

When writing a grant, Burgess asserted, be sure to understand the guidelines, answer all the questions, write clearly and without jargon (proposals will almost always be read by generalists), and pay attention to form, for nothing can kill a proposal — even a good one — faster than typos, mechanical errors, or misspellings.

Catherine Gannon pointed out that grants may be going to so-called "unknown" institutions in greater numbers because the money sources have come under attack for traditionally granting to the "haves." She suggested that anyone interested in applying for a grant study carefully what has been funded previously.

In closing, Susan Brennan gave some practical tips. Know business office procedure. When writing the grant, build in some things that you are willing to trade off. This way you will be in a position to negotiate the amount of the grant.

Listening to and thinking about new and interesting ideas.

After these sessions, the conference participants assembled to hear William J. Moore, President of Crafton Hill College, outline his practical eight-step method of engaging in "The Politics of Change." This talk received such enthusiastic response that *inside english* is featuring it in this issue.

Friday afternoon was divided into two one-hour periods, and in each, three sessions were presented. The first period offered "Making Garrison Work in the California Community College: Resources and Innovation," "Psycholinguistic Insights for Composition Teachers," and "The Outlook for Composition in the California State Universities and Colleges."

Relaxing between sessions

OPENING the discussion of "Making Garrison Work," Michael Seely, Director of Humanities, Ventura College, described its particular adaptation of Garrison's techniques. Because of the amount of time the one-to-one conference format takes and because of the variety of individual adaptations the instructors wanted to employ, Ventura increased its composition courses to five hours per week. Instructors differ in the number of hours they devote to the conferences with students, although Seely estimated that the average was about 2½ hours per week. Increasing the number of hours required in Freshmen Composition also increased the number of units (to five); this articulates satisfactorily with both UC and CSUC, since they allow the additional two units as elective credit.

Jo An Simmons, Project Director, Improvement of Learning in English, Los Angeles Community College District, reported the exciting results of the controlled study of the effectiveness of the Garrison method. Eight "Garrison" classes and eight control classes, located on four campuses of the district, were tested before and after a semester of instruction. On all four campuses and at both the remedial and the freshman English levels, students in the individualized Garrison classes made greater gains in writing ability than the students in the control sections. Measurement was by means of a holistically scored essay. All the essays, both pre-test and post-test, were mixed together and blind-graded by a group of Los Angeles Community College District teachers specially trained by Dr. Edward White, Coordinator of English Testing for CSUC. On the scoring scale of 1 to 12, the average Garrison student gained 0.968, while the average non-Garrison student LOST 0.218. In addition, Garrison classes retained a higher percentage of students than non-Garrison classes in 6 out of 8 pairs of classes.

Charles Dawe and Edward Dornan of Orange Coast College described some of their individual adaptations of the Garrison method. Dawe, for example, outlined in detail his first writing assignment: a brief description of some campus site. Students receive detailed instructions at each step in the process. The first step produces prewriting notes, which Dawe reads in a brief conference in which he suggests places that need more detail. Dawe again confers with the student, reading the rough draft — the second step in the process — looking in particular for what the student has selected from the pre-writing and what the student has emphasized. Editing and rewriting, the third step, are done right on the rough draft and the writers tell Dawe why they made the changes they did. Finally, the student writes his final draft and again explains his changes. At the end of this four step process, which extends over three or four days, each step accompanied by a conference, Dawe hopes that he has established the need for detail, the nature of the writing process — writing and rewriting — the nature of the conference, and the wide range of workable subjects. Particularly helpful to the student is Dawe's technique of beginning an individual conference by asking the student to *state* his intentions in his paper.

Since some students need supplementary help with grammatical, spelling, and syntactical problems as they arise in their papers, Edward Dornan provides individual sheets to assist students in working on these areas. He also described his approach to the journal. Although he assigns numerous controlled writing assignments, he reads only a few of these entries. The students, however, receive credit for doing the work, and they find potential topics for papers through their writings. In addition, they have useful work to do while waiting for their turn in the conference line.

JOHN LOVAS, Dean of Language Arts at DeAnza College, demonstrated how language and its acquisition in general can illuminate writing in particular. One psycholinguistic theory maintains that thought and language are identities: if you can't say it (or write it), you can't think it. A behaviorist theory indicates that thought and language are separate entities: one can only look at language since thought cannot be observed. A third theory — and the one Lovas subscribes to — sees a connection between thought and language.

According to Piaget, cognition develops in stages (by order, not time). Children move from making observations to forming abstractions. Although this normally happens around the age of eleven, studies of tests that reflect inferential, abstracting processes, which had been given to college students, showed that as many as 50 per cent of them could not form abstractions.

In *Thought and Language*, Vygotsky disagrees with Piaget's contention that a child's egocentric speech (talking through playing) is made extinct by social speech. Rather, he contends, both exist but get separated in the child's early years, the egocentric speech going inward. Thus, when social constraints are removed — through age, fatigue, drugs — inner speech is uttered, often appearing fragmentary and unstructured.

The relation of thought to word is a process; the constant movement or flow of thought is an inner movement before it is embodied into words. The fact that many language constructions never get delivered raises the question of what is worthy of getting into final form.

Inquiries into the process of learning first and second languages reflect that language learning is messy. It does not take place in a controlled environment. Yet every child intuits the rules by age five, without specific instruction in rules. What is considered error in first language learning is meaning, not form. As Mina Shaughnessy says, *patterns* of errors are significant.

Lovas asserted that a distinction must be made between *acquisition* and *learning*. Wide reading of all sorts leads one to acquire written language. School applies learning, the formal rules, which become the monitor or, in writing, the editor. Writing classes must capitalize on both,

John C. Lovas, De Anza College

helping a student understand how and when to monitor. Over-monitoring can totally inhibit a student; on the other hand, under-monitoring produces an "anything goes" attitude. Monitoring must follow fluency and shaping in the development of one's writing skills.

THE OUTLOOK for Composition in the California State Universities and Colleges" was examined by Dr. David Rankin, Professor at California State University, Dominguez Hills. After listing several possible areas of discussion, Dr. Rankin settled on two: the entry-level test and the junior proficiency test. The entry-level test consists of an essay part designed "to force students to do more than

Dr. David Rankin, Professor, California State University, Dominguez Hills

describe and narrate," and objective sections that test reading, sentence awareness, logic; and organization. The correlation between the two sections is running at .5, with indications that something is being gained from the essay score that is not available from the objective sections.

Each campus in the CSUC system established its own cut-off score, and all campuses are offering programs to assist students falling below that score. Indications are that the test is doing an efficient job of measurement, with few students being misplaced. Since this test was designed primarily for placement, its genuine diagnostic value remains questionable.

However, Dr. Rankin continued, there have been several clear cut results:

1) It has given rise to modules or mini-classes, stressing specific skills.

2) The fear of working from a scoring guide or with one's colleagues has at least lessened. Several campuses such as San Jose, Sacramento, and San Bernardino now have holistic scoring sessions on the final papers for their English 1A classes.

3) More open discussions of what goes on in one's composition classes and more agreement upon standards of composition for 1A have occurred.

4) Writing programs now tend to be *writing* programs rather than camouflaged literature classes.

5) Many campuses are moving toward a two-course writing program in the general ed pattern.

6) Movement away from the "verbal finger painting," so popular in the sixties, has promoted sharp questions in staff meetings: e.g."Why can't this student who got an A in your class write a coherent, unified piece of exposition?"

Little time remained for Dr. Rankin to discuss the junior level proficiency examination. He stressed the variety that occurs with each campus guarding its own mode of testing. Some give a fifty-minute essay test, others use a combination of essay and objective testing, while others offer several courses that a student can take to satisfy the requirement. Perhaps, Dr. Rankin concluded, the happy outcome of this diversity will be the identification of needs and the courses and labs necessary to fit those student needs.

This article outlining ECCTYC's Fall 1979 Conference will be continued in the March 1980 issue of *i.e.* with synopses of the sessions "In-Service as Necessity and ShowBiz" (Bill Decker, College of the Sequoias; Robert Mognis, Modesto Junior College; Jim Moore, Mt. San Antonio College), "English as a Second Language: A Survey of Programs" (Don Mills, Long Beach City College; Janet Hafner, Palomar College; John Coates, Orange Coast College; Carol Bander, Saddleback College; John Callen, City College of San Francisco), and "Designing Essay Test Questions" (Edward M. White, Coordinator, English Testing Programs and Director, Equivalency Examination Program, California State Universities and Colleges). In addition, *i.e.* will capsule the concluding address, "Controlling Writing Anxiety in the Classroom," presented by Morris K. Holland, Assistant to the Chairman and Lecturer in Psychology, University of California, Los Angeles.

News From Our Regions

Region VI: Central Coastal

Directors: Michael Seely, Ventura College; Jinny Webber, Santa Barbara City College

Region VI is planning a regional conference "Subject to Change Without Notice," tentatively scheduled for Friday, March 21, 1980, from 10 to 3, at Santa Barbara City College. After an opening meeting, workshops will be held. Some of these will center around the following topics: Garrison Update; Television Courses: Media as Mess and Mayhem; Trends in Essential Skills; Research in Composition Teaching; ESL: Refining the Process; Creative Writing: Curbing the Wild Dog; Language Models: Acquisition, Meaning, and "Correctness." For further information write: Jinny Webber, English Chair, Santa Barbara City College, 721 Cliff Drive, Santa Barbara, CA 93109.

Region VII: North Los Angeles

Directors: Sr. Joseph Adele Edwards, Mount St. Mary's College; Leonard Franco, Pasadena City College.

ECCTYC's North Los Angeles Region held its fall chairpersons' meeting on Thursday, October 4, at the home of Gertrude Fujii, president of ECCTYC and member of the region.

Highlighting the meeting was the election of Leonard Franco, member of the English faculty at Pasadena City College, as Region VII's new co-director. Genevieve Meyer of Los Angeles Trade-Technical College, who had recently submitted her resignation as co-director, was commended by Gertrude and thanked by the group for her past years of dedication and service to the region. Genevieve will continue to serve on ECCTYC's Board of Directors as State Historian in charge of all ECCTYC publications. Sister Joseph Adele Edwards, Mount St. Mary's College, was re-elected and will continue as the region's other co-director.

Much of the remaining time of the meeting was devoted to the planning of the Spring Regional Teacher's Conference. The date was set for Thursday, March 27, 1980, with the tentative location at Mount St. Mary's College Doheny Campus. Barbara Bilson, Frances Kurilich, and Nina Theiss from Santa Monica College volunteered to be the program committee.

For Graduate Women

If you are a graduate of a regionally accredited four year college or university, you should be interested in the American Association of University Women. We're business women, artists, homemakers, professional women . . . we share the commonality of a degree . . . we're interested in the needs of our community . . . the nation . . . and the world.

Our primary goal is improving the status of all women through monitoring and influencing legislation . . . promoting global understanding through our association with International Federation of University Women, and we're THE LARGEST PROVIDER OF FINANCIAL SUPPORT TO WOMEN THROUGH OUR FELLOWSHIPS AND RESEARCH AND PROJECTS GRANTS PROGRAMS.

We offer membership in 1898 Branches nationwide or membership-at-large for those who don't choose to belong to a Branch.

Membership in AAUW offers: low-cost health and life insurance, book discounts, and a subscription to "Graduate Woman."

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Take time now to fill in and send us the coupon below.

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I have a degree from a regionally accredited college or university in the U.S.A. or from a recognized foreign institution.

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THE AMERICAN ASSOCIATION OF UNIVERSITY WOMEN

Teaching Composition

By DON K. PIERSTORFF
Long Beach City College

My reading of John C. Lovas' "Writing and the Eighteen-Year-Old," in *i.e.* September, 1979 reminded me that there still are English composition teachers who are willing to believe unquestioningly that transformational-generative grammar, what Lovas wrongly calls "Chomskian linguistics," is going to help them mightily in their teaching of English composition. Interestingly, not one transformational-generative (TG) grammarian has ever said that TG grammar helps anyone to write anything. TG grammar is a grammar of speech, the spoken and audible means of human communication, and Chomsky and his followers have said again and again that much of its theory is based on the notion of an *ideal speaker*. To repeat, not one person with a graduate degree in transformational-generative linguistics has ever made a claim in print about his discipline's being a significant, valuable aid for the teaching of English composition.

So who has? The people who came to TG grammar late in their games, the retreads from various English departments, that's who. And they'll do it every time: grab on to whatever is vogue in another department, whatever seems remotely applicable to the teaching of English composition, turn that whatever into a writing model, call that writing model a heuristic device, state that it's a key to the successful teaching of compositon, then squeeze the hell out of it for publication. (See all articles on composition in *College English* written by assistant professors during the last decade.) This is called the "X is really Y" approach to publications.

Some of you other not-so-old timers remember, as I do, when we once were told that we needed a behavioral writing model, after B.F. Skinner became famous in psychology. Later we were informed that we should develop a tagmemics model, after Kenneth Pike began writing grammar books in exotic languages. For a little while, there was even a transactional-analysis model, but no one could figure out who was OK, what we were supposed to analyze, or who was doing the transacting. I am not sure who was responsible for that joke. So it goes, the "X is really Y" approach to teaching composition, where Y stands for anything you want it to stand for, and X stands for English composition teaching. All these "X is really Y" approaches are guaranteed to work by their inventors, if you follow the directions exactly. And they are so simple even children can put them together.

The current Y in the current model (or approach — or whatever) is transformational-generative grammar. Know it, I've been told, and you'll have the keys to the teaching, the real teaching, of composition. Well, as a matter of fact, I have a number of hours of doctoral-level courses in TG grammar, and I know the stuff fairly well. Those keys have unlocked nothing in my English composition courses. Transformational-generative grammar does well what its proponents of linguistics claim for it: it provides exciting insights into how we operate in *speech*. But even in a personal letter to me by Noam Chomsky himself, I was told that TG grammar has no place in the study of style. He told me that in 1972; I don't think he's changed his mind. (Moral: If you want to know something about something, go to the source.)

What new-model-makers now fail to realize is that there is a great deal of difference between spoken and written language. Lately, for example, I told a student that the way you write "I ain't got no bread." is "I don't have any money." (Actually, I *wrote* "I don't have any money" on the blackboard, then said, "That's how you write 'I ain't got no money'.") However, if that student said to his friends, "I don't have any money," some of them would laugh at him, *and* if he *wrote* "I ain't got no money," they'd also laugh at him. That student knows there is a difference between writing and speech. And so do you.

If a hearer does not understand what a speaker is saying, the hearer can interrupt the speaker for clarification. If a reader does not understand what the writer has said, the reader can interrupt himself for reflection. The basic difference here is that the writer must exercise much more care in writing than the speaker exercises in speaking; the speaker has an active listener when speaking whereas the writer has no reader when writing, no one to warn him that he is being misunderstood.

All this brings us to that sad subject few of us admit to knowing much about: only after a student writes, can a teacher tell him what he is doing wrong. A golf instructor can tell a student how to correct his swing after he has swung, and the student will take the advice kindly. An English instructor can tell a student how to correct his sentence after he has written it, and the student may very well mumble, "Aww, you know what I want to say." In writing, we do not generate sentences in the same way we generate them in speech. In, writing, first we commit a sentence to paper. The main idea in the sentence is of course generated mentally, but the sentence is physically written on a piece of paper. Once the sentence is on paper, we can change it around anyway we want to. We do not change it according to transformational-generative grammar rules so much as we change it to conform to social usage, something quite different. And if we want to erase it completely, no one is the wiser. Don't try that in speech. It will amount to a bunch of (expletive deleted).

Until more real research in composition is completed, we don't need any more writing models. What we need are more English teachers of composition who respect what they are teaching. The great majority of English composition teachers has transcripts showing hour after hour of genre after genre in literature after literature, but few or almost no hours of advanced composition, grammar, history of the language, or rhetoric. What they have learned in college about writing is what they have learned by being good readers. And except for a few yellowed and tattered poems, most of them have never written anything like the assignments they give to a class. It is easy to shred a student's paper when the shredder forgets how writing gets on a page. It is also easy to use someone else's writing model, workable or not. I myself use a chair, a whip, and a gun loaded with blanks. I do not recommend it for everyone.

There is a lot of difference between a model and advice, but at this stage of our art, advice to our students is about all we have to give. And unless English composition teachers compose — much as guitar teachers strum and dancing teachers dance — we don't have too much of that. So we're dangerously back to Y.

President's Message

Not By Bread Alone

We came to a rolling stop at the intersection, and I idly glanced at the street signs in the unfamiliar language. Suddenly, I sat up and looked again. There it was: Theodore Dreiser Avenue. This was Belgrade, Yugoslavia, in the summer of 1979. Probably a coincidence, I concluded, as we drove past the lovely avenue curving invitingly away into the lush greenness of a Balkan summer.

The name however, evoked memories of a time long ago when I assigned Dreiser's *Sister Carrie* to an eleventh grade American literature class. In those days literature courses in high school were prized by the bright and college-bound, and each reaction from fresh, young minds, introduced for the first time to American classics, was a revelation and a joy to me. But I was not prepared for this one. Announced one eager reader with a mischievous grin, when he encountered me after reading the assignment, "I just finished *Sister Carrie*, and she sure ain't a nun!"

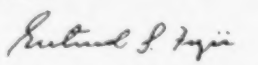
True, she was no nun, but he had met a character whose troubles and achievements gave him an insight into the human condition that he had not seen before. And, because of that insight, he would be able to explore and understand further the world of literature which in turn would enrich and enlighten his life, and ultimately, that of society itself.

But, I return to Belgrade. Later, in a busy downtown bookstore, there, prominently and proudly displayed, was *An American Tragedy* in a Serbo-Croatian translation. I asked our guide about this and about the street, and he replied that Dreiser was one of the most popular authors in Yugoslavia, especially among university students, and that the avenue was actually named for him. I could not recall a similar honor accorded him in his native America.

Ever the English teacher, I could not help dwelling upon the plight of literature in the community colleges. With fluctuating enrollment and faltering fiscal support, many colleges have found it expedient to limit or eliminate literature classes, purely on the basis of economics. Granted that literature classes in recent years have not been heavily enrolled; nevertheless, they are an important element in the cultural and intellectual development of the individual. Troubled minds, both young and old, are seeking value and meaning in an existence which has become almost unbearably impersonal and increasingly indifferent to human qualities. This quest for some stability of spirit, some standard of values, is evidenced by the popularity of cults, societies, and exotic faiths, each one purporting to hold the answer to unanswerable questions.

Great minds in the past have wrestled with the same problems and yearnings, and through their writing these men and women have left a heritage of thought and expression which can shed light upon the perplexities of today — perplexities which, seen in the context of time, are not much different from those in the days of Socrates. While I certainly could not say that the study of literature will solve the ills of the day, I do know that today, more than ever, we need the enlightening influence of the timeless values and the enduring beauty found in graceful and eloquent words. In a mechanistic world, glimpses into the great and the beautiful in the human spirit become rare, and what is more tragic, unrecognized.

Thus, on a summer's day in Belgrade, an ocean and a continent away from home, I encounter an appreciation of American literature. Although its language is foreign to the reader, its value is universal because of its portrayal of mankind. I am reminded of a time when high school literature classes attracted the bright and the best of young minds and the world was a place which had time for and appreciation of reading. Then I am jolted to the realities of the day when a quantitative approach to existence takes precedence over the qualitative. What matter if we gain the world and lose our souls?



GERTRUDE FUJII
Los Angeles Valley College

POCKET RADIO

One end of the plastic-covered cord
from the radio was plugged into his ear;
the other end disappeared just
above the lowered pull-tab of the
zipper on his jacket. I laughed at
the sight of him because the
attachment suggested a mis-routed
umbilical cord, a freaky connection
feeding a large fetal head.

And the way he listened — quite intent,
head bobbing rhythmically, eyes rolled
up — you knew that he was imbibing a
potent stuff to lift his spirit high.

That's the way I found him sitting
at a table in the schoolyard, his
notebook and text open for study
before him.

He had meant to study, I suppose, but
now it appeared that only Study's
ghost remained, raised like that of
Hamlet's father by a weird
insidious feeding through the ear.

JOHN R. BASTONE
Los Angeles Trade-Technical College

$ACRAMENTO $CENE

Bail Out or Bug Out

By JIM CAGNACCI
City College of San Francisco

Once again I am faced with the difficulty of composing, several weeks in advance of a publication date, an article about the doings in Sacramento that will still contain both accurate and topical information by the time it reaches you readers. Since I am writing this in October, I cannot concern myself with state propositions that will affect community colleges because those issues will all be settled by the voters in early November, long before this edition is distributed. Also many pieces of legislation currently being prepared for introduction in the Senate and the Assembly will be stale items by December.

"Cost efficient education frees the masses . . ."

However, one issue that will not be stale is the question of permanent funding for community colleges. As we know, our last "bailout" bill was passed for a two year period. The state funding under which we are currently functioning will be carried over, with a modest inflation factor of about 8 percent, to support the financing of our 1980-81 academic year. This bill, AB8, was so designed to allow the legislature time to compose and pass a bill which will provide a permanent funding system for the state education institutions. According to the Sacramento timetable, this two-year grace period will allow about a year for legislators to obtain necessary information and about an equal period of time for them to compose, to argue, and (we hope) to pass a final bill guaranteeing a system of permanent funding.

The key phrase seems to be TO OBTAIN NECESSARY INFORMATION. In other words, no organized, concerted effort is planned TO SEEK INPUT; rather it is the job of constituents and concerned professionals to assure that information is made available to the legislators. The burden is on US! As both constituents and concerned professionals, we should write our state representatives detailing the need for permanent funding, the need for maintaining a system of free post-secondary education, the need for both academic and vocational programs in community colleges, the need for credit-carrying remedial programs in our colleges, and other such needs for us to best serve our communities.

If our representatives are not members of the Senate Education Committee or the Assembly Education Committee (see the June, 1979 issue of *inside english* for a list of the membership of both these committees), we should send copies of our letters at least to the Chairs of these committees. It is obvious that our input will not be requested; we must offer the legislature the invaluable benefit of our expertise.

A second issue still before us concerns the new Department of Education. Although the existence of the DOE is now a fact, certainly the functioning and the scope of that agency will yet be in doubt. The separation of agencies and funds from the present Department of Health, Education, and Welfare will take time. Several questions can be raised as this transfer occurs:

- Since federal funds for education will no longer be allocated as a part of the mammoth HEW budget, can we expect in the future that the same level of federal funding will be maintained?
- When the various grants agencies, like the Fund for the Improvement of Postsecondary Education, are transferred to the DOE, will these agencies come intact, or will new policies and procedures be introduced?
- Will the DOE be supportive of education, or will it be used as a vehicle to impose increased control over programs and individual offerings?
- How accessible will the DOE be to individual districts, institutions, and educators?
- Will a separate department for education be able to serve as a stronger voice for the profession?

There are no easy, immediately accessible answers to these questions. But the answers, when they come, will have a profound impact on our profession.

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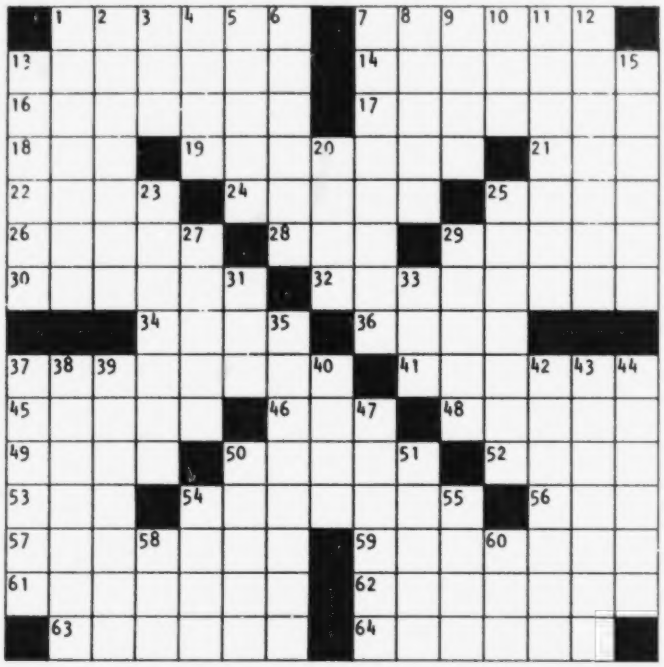
CROSSWORD No. 1



ACROSS

1. Macpherson "hero"
7. A famous L"E"O"
13. Wasill novel
14. Something for a shoulder
16. Promised solemnly
17. Updike novel (with The)
18. Common past tense form
19. Often "seen" flying
21. Skilled one
22. Feminine name
24. S. American animal
25. Common phrase abbrev
26. Matches opponent's score
28. Tri-faced lady?
29. Impudent one
30. Colorful wrap
32. Absolutely! (2 wds.)
34. Elizabethan beast
36. A TV Dan
37. Golfing giveaway?
41. Horned, old style
45. Rentar, var. Fr.
46. Hodge or Morris
48. Boleyn family estate
49. Formerly, arch.
50. Seat of affections in earlier time
52. A singing Coolidge
53. 1949 Tatal film
54. Songs for dawn, Fr.
56. Masculine name, dimin.
57. Bordeaux region, var.
58. Those who talk on and on and on
61. Everlasting
62. Xmas Affirmative? (2 wds., sl.)
63. Faux pas
64. Ranked, in tennis

DOWN

1. "Love me, _____ me"
2. Downhill racer?
3. Dejected
4. Common suffix, pl.
5. It's a _____!
6. Protuberance
7. Make firm again
8. Glasses, hat, or house
9. _____ sauci
10. Kingly exclamation
11. Gone by
12. Pertaining to nerves, pl.
13. Thinks, states
15. Musical direction
20. Hollows, Latin
23. (unstressed unstressed stressed)
25. Medicine man (2 wds.)
27. Variable flood of
29. Ale-house gal
31. Bellars
33. Makes a difference, as per song
35. Acoustic units
37. To lend, protect
38. Adjust path again
39. One who weighs
40. River of Croatia
42. To be avoided! (2 wds.)
43. Diminished, sl. (with "out")
44. Cargo abbrev.
47. Roosevelt namesakes
50. Type of landing
51. Regret, again
54. Year, for Caesar
55. Foot part
58. Human tendency, per Pope
60. Actor Beattie

F. J. Kurilich

Choice for Composition Classes

Fawcett/Sandberg
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Susan Fawcett
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Model paragraphs—by the authors, professionals, and students—reflect a range of good writing. In addition to the paragraph, EVERGREEN covers the short essay and the essay examination question, plus grammar review and practice.

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Contributing authors: Susan Miller, The University of Wisconsin, Milwaukee; Webb Salmon, The Florida State University
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ENGLISH COUNCIL OF CALIFORNIA TWO YEAR COLLEGES ECCTYC

inside english

Vol. VI No. 3 **Journal of the English Council of California Two-Year Colleges** March 1980

INSIDE
inside english

ECCTYC
Looks at Writing

Two techniques to ease the teacher's reading burden while giving the students necessary writing practice are presented by Rae Jeane Popham.
page 3

Jim Moore suggests that teachers worry less about methodology and more about love.
page 3

Holistic scoring, as Carole McKay demonstrates, helps teachers grade a large number of essays fairly, accurately, and quickly.
pages 4 and 5

Two reviews offer "food for thought" as Judith Hert considers *The Philosophy of Composition* and Bill Decker comments on *The Reader, The Text, The Poem.*
page 6

Did you finish ECCTYC's Crossword #1 in the last issue? Check your answers with the solution.
page 8

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On Writing Well And Writing Right

By JOE FITSCHEN
Lassen College

GREGORY BATESON, in *Mind and Nature: A Necessary Unity,* makes a distinction which seems to me to have considerable explanatory power when applied to the act (and process) of writing and, by extension, to the teaching and learning of writing. In the main, Bateson is concerned at a metaphysical level with the notion that nature, especially through the evolutionary process, is like mind; but whether or not that is the case, the consideration of mind eventually will have to take account of learning, and it is in this general area that Bateson drives his wedge. He distinguishes two kinds of learning and two kinds of process which at the same time both accompany and are evidence of learning. Essentially, the distinction turns on whether or not negative feedback is an essential component in a particular learning situation.

To exemplify the distinction he discusses the act of shooting at a stationary target with a rifle versus the act of shooting at a flying duck, or skeet, with a shotgun. He notices that shooting a rifle can be described as a series of two processes (acts): aiming (which is to say correcting, getting it right) and firing. It is important to note that while practice is surely important, the main determinant of how good the shot is is the accuracy of the sighting which immediately precedes the shot. By way of contrast, in shooting skeet the acts of aiming and firing merge into the same process.

In learning how to shoot a rifle, the main trick is to guarantee that the sights are on target when the trigger is pulled. Past experiences, therefore, play only a tangential role: perhaps the marksman suddenly realizes that he has a habit of blinking just before firing. But if he learns to stop blinking, it is in order to improve his aim. Because of this, it is theoretically possible, although things usually work out differently in real life, for a beginner to be an expert marksman, that is, without any ostensible teaching or learning taking place. What the marksman needs to know has already been learned in other, sometimes quite different, contexts. We would be inclined to call such a person a natural marksman. If Bateson's distinction holds, however, there can be no such immediate success in skeet shooting, no natural marksman in the same sense. Since aiming/shooting is a single process, correction (learning) has to be based on past performances of shooting skeet. The natural skeet shooter is not just one who has no bad habits, steady hands, and a good eye, but also one who quickly learns how to adjust for the errors of previous attempts.

At this point it can be seen that Bateson's wedge does not split human learning into two neat and distinct categories, no doubt because even learning how to shoot is a complex process involving a number of factors. Writing is a much more complex process, and accordingly any attempt at analysis will fall short of complete explanation. At the same time, it seems likely that certain analytic approaches are complementary rather than competitive. If one is hunting ducks a shotgun is preferable to a rifle, but if one is hunting game . . .

AT THE simplest level I suggest that the foregoing distinction accounts for, and has given rise to, the two basic approaches to teaching writing: on the one hand, the approach which stresses the mechanics of grammar, punctuation, and spelling and which offers exemplary rhetorical models which are to be followed or imitated; and on the other hand, the approach which focuses on "saying something," "thinking on paper," and "generating ideas." The first approach is characterized by the presence of specific procedures (begin each paragraph with a topic sentence), definite and unambiguous rules (a sentence must have at least one subject and one predicate), and clear, if somewhat general, criteria for acceptable work (expresses a main idea, provides necessary examples, supplies adequate evidence). If problems arise, help can surely be found in either a "good" dictionary, the *Harcourt-Brace Handbook,* or the *MLA Style Sheet.* Of special interest is the role that exercises play in this approach, along with workbooks and, in some cases, programmed texts. Correspondingly, multiple choice/fill-in-the-blanks/correct-the-mistakes tests, while perhaps not extensively used, are at least regarded as appropriate for evaluation. Underlying this approach seems to be a model of English as an orderly, analyzable, relatively static, and relatively closed system, however complex. Like an expensive Lego set, the language's many different kinds of parts fit together in a fairly limited number of ways and to some extent are interchangeable, depending on their function within the system. Acceptable use of the parts generally is a function of pre-established notions of correctness (or for the more liberal-minded, standard usage). By following directions carefully at each step, you can avoid producing something that looks like a sea-going tram car.

The second approach is probably best characterized by pages and pages of words punctuated by frequent feedback as to the effect of those words on a reader. The priorities of the first approach do not become especially significant until the last stages of production, and even then the emphasis is usually more on the effect that is likely to be produced on the reader than on correspondence with the system itself (if you spell "their" as "there," the reader will for an instant think you mean " 'there' " when of course you really mean " 'their' "). While the regularities of the system of English are recognized and the desirability of conforming is acknowledged, the controlling model is of English as a means of expressing unique ideas by an individual author. This implies that each particular case, be it word, sentence, or paper, is to be evaluated on its own terms (or, more precisely, within the nexus of writer/reader), and only in a comparatively trivial sense can it be measured in terms of its conformity to the rules and standard procedures of the internal system. By "comparatively trivial" I do not mean insignificant, rather only that conformity is no hedge against banality, unreasonableness, or even intellectual or emotional dishonesty.

WHEN it comes to the simple reading of a paper, most, if not all, English teachers probably expect everything: clarity, logicality, genuine information, emotional impact, and the like when they are appropriate, and the absence of anything (including mechanical problems) that interferes with these characteristics. In short, we would like to be affected as we are by the treasured selections in our anthologies. But this does not happen very often, so when it comes to teaching writing and thinking about the teaching of writing, I suspect that a kind of theoretical schizophrenia sets in along the lines of the distinction I have sketched above.

(Continued on Page 2)

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The complexity of the task (when analyzed) and the multiplicity of the manifest problems demand an ordering of priorities, and interestingly enough each of the above approaches is often put forth in terms of a specified sequence: sentence-to-essay in the first case (and sentence combining and transformational grammar fit in here) and ideas-to-organization-to-editing in the second case. In practice, no doubt, each approach makes some attempt to accommodate the priorities of the other approach. But integration is difficult, especially within the usual time constraints, and there is a strong tendency to hope that if the students learn at least "this" then perhaps the rest will come of its own accord. This leads to another form of schizophrenia. We frequently are successful in teaching a number of things we set out to teach (manic), and yet the papers, while improved in many ways, are still lacking in important respects (depressive).

"No single model of learning"

In recent years a good deal has been made of different modes of learning, but in view of the push toward simply acquiring and utilizing different forms of media, one suspects this is just another instance of coming across a potentially fruitful insight and then trivializing it. Bateson's distinction, of course, is between different modes of learning, but what it suggests is not that different people might best learn a given subject in a variety of ways, but that different subjects, tasks, or parts of tasks are best learned in different ways. We are at times misled into thinking that all cases of learning, since they are denoted by a single noun, are basically the same kind of activity, share some common characteristic, or can be accomplished by a given process given appropriate variations (if you can't read the book, watch the movie). If, on the other hand, we look at the variety implicit in the verb form — learning how to, learning that, learning which, learning about, learning to — and we focus on the distinctions between learning which is connected to teaching and that which is not, and learning which is connected to goals and that which is not, and learning which is conscious and that which is not, then it becomes clear that little can be gained by trying to find out with some precision just what learning is and what conditions are necessary for it to take place. One can also think about the great variety in the kinds of indications that learning has in fact taken place. On this view it is a mistake to try to match a student up to the mode of learning best suited for him as if he were going hiking and needed a pair of boots which fit well. Rather, there are many different forms of auto-motion, and sometimes a set of radials is better than a pair of Adidas.

There is a particular converse case of this type of problem which should also be of interest to writing teachers, but which I will just mention briefly. While the concept of learning tends to bury significant distinctions, the concept pairs of thinking/writing and thinking/saying seem to acknowledge a distinction which does not really exist. Or to put it another way, they suggest that thinking is one kind of activity (mental) and writing or speaking is another (physical), and the name of the game is to get the two to match up. But I doubt if there is much of an important difference between trying to win a race (mentally) and running a race (physically), unless running the race is only a *pro forma* case such as filling out the field, throwing a race, or running a marathon when your best time is three and a half hours.

Creating and Justifying Another Competing Methodology

Of course it is still no easy matter to apply any of this to the practice of teaching writing. On the other hand, perhaps it should not be directly applied, creating and apparently justifying yet another competing methodology. As I suggested at the start, the force of Bateson's distinction is in its ability to give something of an explanatory account of why the teaching of writing has evolved along two rather distinct lines (and incidentally why a number of "innovations" have not lived up to their promise), and further to make it easier to recognize the strengths and limits of each approach along with suggesting compatible techniques. To accomplish this the line of thought has to be carried considerably further than I have managed to do here, but at the least it should be clear that no single model of learning, or language, will be capable of giving an adequate account of learning how to write.

Letters

Dear Editor . . .

KUDOS TO ECCTYC'S PRESIDENT

Dear Ms. Fujii:
Your charming piece, "Not by Bread Alone" [December 1979], inspired me to thank you for it. It's very important for teachers of literature and the humanities to keep their eye on that ball . . . the eventual enrichment and inspiration of the race.
You write beautifully, and I hope something more will come from that desk, (beside corrected papers). I thought you would like to know that someone out there was reading you.

Sincerely,
DIANE T. VOLZ
Ventura College

THANK YOU . . .

Dear Editors:
Thank you for printing my letter in the December [1979] issue of *inside english*. The many gratifying responses — of tremendous help to my project — illustrate another valuable way in which your journal serves as a generator of enriching ideas. Thanks, too, for the *super space* you gave me!

Gratefully,
HELENA CURRIE
Santa Barbara City College

LOS ANGELES COUNTY TEACHING OF LITERACY CONFERENCE
26 March 1980, Pasadena Hilton, Pasadena, CA. Write: Southland Council of Teachers of English, P.O. Box 4427, Whittier, CA 90607.

AMERICAN ASSOCIATION FOR THE ADVANCEMENT OF THE HUMANITIES FIRST ANNUAL MEETING
27-29 March 1980, Capitol Hilton Hotel, Washington, D.C. Theme: "The State of the Humanities, 1980." Write: James M. Banner, Jr. AAAH, 918 16th St., NW (Suite 601), Washington, D.C. 20006.

NATIONAL WOMEN'S STUDIES ASSOCIATION
16-20 May 1980, Indiana Univer., Bloomington. Write: Elaine Reuben, NWSA, Univ. of Maryland, College Park, MD 20742.

INTERNATIONAL CONFERENCE ON THE TEACHING OF ENGLISH
18-22 August 1980, Univ. of Sydney, Australia. Write: R. Arnold, Organizing Committee, International Conference on English, Dept. of Education, Univ. of Sydney, Sydney, N.S.W. 2006, Australia.

Calendar

COLLEGE ENGLISH ASSOCIATION MEETING
11-13 April 1980, Dearborn, MI. Theme: "English for the Eighties: Where Have We Been? Where Are We Going?" Write: J. F. Kobler, Dept. of English, North Texas State Univ., Denton, TX 76203.

THE CLASSROOM AND THE NEWSROOM
16-23 April 1980, St. Petersburg, FL. Write: Donald K. Baldwin, Modern Media Institute, 556 Central Univ., St. Petersburg, FL 33701.

ECCTYC BOARD OF DIRECTORS SPRING MEETING
24-25 April 1980, Sheraton Hotel, Shelter Island, San Diego, CA.

AMERICAN COUNCIL ON EDUCATION
8-10 October 1980, San Francisco, CA. Write: Richard A. Humphrey, ACE, 1 Dupont Circle, N.W. Washington, D.C. 20036.

NATIONAL COUNCIL OF TEACHERS OF ENGLISH 70th ANNUAL CONVENTION
21-26 November 1980, Cincinnati, Ohio. Write: NCTE, 1111 Kenyon Rd., Urbana, IL 61801.

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Notices of meetings or requests for information or assistance should reach the editors NO LATER than 1 May, 1 July, 1 November and 1 February.

Notices

NEEDED: MORE EDITORIAL STAFF ASSISTANCE

If you are interested in working with the editors of *inside english*, the editors are MOST ANXIOUS to hear from you. Please contact the editors, c/o Santa Monica College, or Call (213) 450-5150, ext. 258.

CALL FOR HELP

As noted by Helene Currie [see Letters], you, too, can draw upon the resources of your colleagues around the state by sending the editors your "call for help" asking for assistance with any academic project related to teaching composition, literature, reading, or any related subject.

inside english Deadlines

June 1980 issue
Friday, March 28, 1980

September 1980 issue
Friday, June 27, 1980

December 1980 issue
Friday, October 17, 1980

STRATEGIES FOR SURVIVAL:

Freewriting and Peer Critiquing

By RAE JEANE POPHAM
Santa Monica College and UCLA

Most composition instructors will agree that writing is a skill and like all skills it must be practiced to be improved. Yet how can busy English instructors often with five classes a week of thirty students cope with the paper load that such practice produces? I suggest two ways that can ease the burden. Although not new, the two methods, freewriting and peer critiquing, are neglected instructional resources.

FREEWRITING

Freewriting usually refers to ungraded writing. It may be structured or unstructured, but it should usually be read and responded to at sometime by either the instructor or other students. However, not every piece of writing need be read.

Mina P. Shaughnessy says:

> The single most important fact about BW (Basic Writing) students is that, although they have been talking every day for a good many years, they have been writing infrequently, and then only in such artificial and strained situations that the communicative purpose of writing has rarely if ever seemed real. . . . The physical act of writing, of moving the pen or pencil across the page so as to form decipherable words without great effort, is of course fundamental to other writing skills. Yet students have often not mastered this skill by the end of high school. . . Often, but not always, the content that is carried in such writing is short and bare, reinforcing the impression of the reader that the writer is 'slow' or intellectually immature. Yet the same student might be a spirited, cogent talker in class. His problem is that he has no access to his thoughts or personal style through the medium of writing and must appear, whenever he writes, as a child.*

Besides accustoming students to the physical act of writing, freewriting gives students practice in putting words together in a nonthreatening environment. Freewriting activities can help students generate ideas for more formal writing assignments. In addition, samples of freely written prose provide an informal evaluation of students' progress. Toward the end of the course they should be writing more and better than they did at the beginning. These samples should not determine students' grades; however, they might help instructors in planning future writing assignments. Freewriting can also help instructors evaluate themselves. Asking students to write their impressions of an instructional sequence is a better assessment of what they have learned than affirmatively nodding heads.

To be effective, freewriting should be practiced often and for short periods of time. Ten minutes at the beginning of a class while the instructor takes care of class business is ideal. Emphasis should be on quantity, not quality, and content, not form. Quality and form, though important, should be dealt with at another time.

Journals are the major source of freewriting. Although students can write about anything, often prompts are helpful. Gabrielle Ricco's technique of clustering produces vivid short writings. From a word on the board, the students free associate on paper for about a minute until they have a clustering of ideas from which they can construct a written passage. Clustering as a pre-writing activity teaches topic limitation and unity indirectly. Asking students to define a strange word such as "hagiography" results in some interesting writing as will displaying a common object and asking students to write as much as they can about it.

Brainstorming and group writing are two other freewriting ideas. In brainstorming students write all they can about a given topic in short period of time. This provides an excellent basis for group discussion and development of writing topics. Giving students an opening line and having each student add a line to the story with the last student completing it provides yet another group writing activity.

Although freewriting should never supplant structured, graded writing, it has a sound pedagogical function – helping students relax and draw upon their subconscious linguistic skills.

PEER CRITIQUING

Peer critiquing, another way of saving instructors time, supplies students with the criticism necessary to improved writing. Besides providing an audience and creating classroom rapport, it reinforces important principles of writing and helps instructors escape the "what do *you* want" syndrome.

Peer critiquing is often hard to manage as students need guidelines that will help them develop critical skills. The class as a whole should practice critiquing sample essays. When all the students are in groups, the instructor should rotate from group to group helping students focus on important writing problems. Group work allows instructors to meet individually with students who have special problems. Heterogeneous groups of three seem to work best, providing adequate time for stronger students to help weaker ones. Each student should have a copy of the essay being examined, and the essay should be read aloud as the ear often hears what the eye doesn't see. A checklist indicating the criteria for a specific assignment will direct the student responses to the principles of writing the instructor wishes to emphasize.

In addition to the procedure described above, other peer critiquing techniques are pairing students or having them critique their own essays. Essays can also be rotated among several students, each student adding his own comments. Students can be divided into expertise groups based upon what they know best such as grammar, spelling, punctuation. All the essays are passed from group to group, each group correcting that part of the essay assigned to it. The instructor then only grades for content. With the help of norming sessions, students can be trained to read essays holistically. This will expose them to a broad sample of essays, both good and bad, thus helping them evaluate their writing in relation to their peers'.

Although no panacea for coping with paper overload, freewriting and peer critiquing are two effective methods for giving students writing practice and providing them with responses to their writing. I have suggested some ideas for implementing these techniques, but the variations are endless, depending only upon the needs of the students and the ingenuity of the instructor.

**Errors and Expectations: A Guide for the Teacher of Basic Writing*. (New York: Oxford University Press, 1977), pp. 14-15.

In Service That Reminds Us Of What We Love

By JIM MOORE
Mt. San Antonio College

Mt. San Antonio College, where I have worked for twenty-one years and where I am currently chair of the English, Literature, and Journalism Department, is the easternmost community college in Los Angeles County, tucked away in a remote nook of the Pomona-Walnut Valley (notorious on TV newscasts for its smog). We're pretty big, as community colleges go — we've been just above or just below 20,000 students most of this decade — and at the very least, middle aged: we're thirty-three. But we don't go to very many conferences. Our boards and managers have never seen very much need. The only time my department ever had a decent conference budget, some clerk's finger slipped and added a "1" in front of the usual three low digits. Eventually the error was corrected.

For a long time I thought that this was a crying shame. How could we do a creditable job if we didn't know what everyone else was doing? If we kept falling through the interstices (thanks Sam Johnson) in the network of things like the Los Angeles Basin Writing Council, what hope was there for us? I came to detest the aloofness our teachers showed, finally, for even considering checking out other schools. I decided, on the basis of my department's attitude, that English teachers in general suffered from the "I-already-know-it-all" syndrome. In fact, I think they all do suffer — but I think that's okay.

"Get back to something you love."

Anyone who dropped in on the "In-Service" panel at the November 1979 ECCTYC meeting knows what is coming next. I put on my Thoreau suit and say that the normal situation in American education (English language education being not a whole lot different) features an eccentrically-swinging pendulum (permissive/perscriptive, life-education/back-to-basics, etcetera/etcetera) and that "know-it-all" teachers who ignore the pendulum are doing everyone a favor. Their practice is applying a gentle counter-friction to nullify the pendulum.

The point is that sometimes the best In-Service is no In-Service at all. I think that in these days when we hear so much about teacher burnout, we forget that it is *too much of the daily routine that burns teachers* (or any workers) *out*.

I don't believe that most of us English teachers took our jobs because we always wanted to be English teachers. I tend to distrust a person who says he had only one ambition in life; what is he hiding? Like Thoreau, I also am inclined to run for my life when I hear that someone is coming from miles away (read: from the district office, from a well-meant In-Service workshop) to do me good (read: to keep me current on current research, to let me in on the newest methods, bla, bla bla). Frankly, I do not believe in methods. I do not think many of us became English teachers — especially on the college level — because we were in love with methods.

The best In-Service that we aging community college teachers can have is something that reminds us of what we love. And I think that most of us got into this business because we loved reading and writing and couldn't imagine being without them. One of my pet theories (espoused largely to captive audiences, such as my fiction-writing classes) is that if one loves words, one becomes actively sick when deprived of them. Take a teacher who has loved literature and keep talking to him about holistic scoring, and you will make him sick. I don't mean that he can't learn about holistic scoring. I mean that it won't *really* help him.

If you are going to provide an In-Service program that will *really* help a burning-out English teacher, you will not confront him with the things he finds *in* the classroom. You will touch him more deeply. As a free-lance writer on entertainment topics, I am prone to programs; at ECCTYC I called this the Show-Biz approach to In-Service. It is really pretty simple: arrange for your teachers to rub up against people who DO the thing well that your teachers, however sullenly or apparently jealously, *really* love — using language well.

So, I say, put on shows. Proposition 13 may have drastically cut Community Services funding, but a lot of apparently venal writers care a lot more about words

(Continued on Page 8)

HOLISTIC SCORING

A POTENTIAL BOON TO TEACHERS AND STUDENTS OF COMPOSITION

By CAROL MacKAY
University of Texas, Austin

"Holism" contends that the universe can be correctly viewed as interacting wholes that constitute more than the mere sum of their elementary particles. Derived from this theory, the adjective "holistic" therefore emphasizes the organic or functional relations between parts and wholes. And as composition teachers and test administrators have been applying the term to the scoring of essays, "holistic" has come to refer to groups of readers evaluating writing as a general impression of a whole essay after

internalizing elements of a scoring guide. (In contrast, "analytic grading" isolates and rates individual qualities.) For teachers the benefits of holistic scoring stem form aligning themselves periodically with their fellow instructors and from giving grades that have a fairly high reliability; for students the chief advantage lies in their knowing that they have received grades that are less biased than usual.

Several other key terms have joined the jargon related to holistic scoring. For my purposes I need introduce only "rubric," "norming," and "collective grading," but interested teachers may wish to turn to Paul Diederich's glossary in *Measuring Growth in English* for additional concepts and terminology.[1] A "rubric" sets out guidelines for assigning numerical scores to essays responding to a specific question; thus, a new rubric must be developed for each topic proposed even though certain general evaluative expectations will remain constant for any essay assignment. "Norming" consists of scoring and reaching a consensus on a small sample of papers to help establish standard measures for the readings that follow; this process is the test of the rubric's workability — and it may need to be repeated several times during a grading session to ensure continued reliability. Lastly, "collective grading" simply means the gathering together of readers, usually teachers in the same department or of the same course, for an organized, double-reading of anonymous essays (any paper receiving highly divergent scores from two readers will move on to a third or possibly fourth reading).

I

To ground this terminology in specific examples, and to provide teachers with a general model for setting up their own holistic scoring, I will briefly trace the evolution of a particular essay question through its group grading session. I have chosen a midterm examination for Subject A at UCLA that was given Fall Quarter, 1977, because both this exam and Subject A standards supply fairly clear-cut measures. I would like to stress, too, that what I am detailing is only a general model — by consulting material from the attached bibliography and applying it to specific kinds of questions and student populations, any teacher could create an individual, appropriate application of holistic scoring ideals and practices.

To choose a topic, several teachers (three is a recommended number) meet as representatives of their department or course to review criteria for workable questions, often looking over previous topics and examining pertinent literature in the field of writing evaluation. In this case, the topic chosen had already been used for state-wide placement exams and UCLA's own Freshman Summer Program. The assignment reads as follows:

> Not all inventions have been good for all mankind. Name one invention we would have been better without. Discuss why we would have been better off as a civilization without that invention.

Ideally, at this point the representatives (or the entire group) write on the topic and read each other's responses. By anticipating problematic or ungradable responses and discovering hidden ambiguities of phrasing, readers can thus refine their topic in advance of the test date.

The next series of steps is essentially clerical but nevertheless critical. Care must be taken to ensure that each teacher recieves a set of questions (to be collected and reused) and a sufficient number of bluebooks or exam forms for each class being tested. Teachers must be instructed to maintain the same orderly test environment for all classes. To guarantee anonymity, students can substitute codes for their names on the papers[2]; otherwise, readers must be sure not to read any of their own students' papers on the scoring day. At the end of the testing day, all essays must be turned in to a central department office.

Development of the rubric occurs next. Immediately after the test date, usually the following day, representatives (or the entire group) meet to read sample papers and establish the rubric. Number ranges vary[4] but the greater the spread (up to a reasonable number like 9) the greater the likelihood of making fine distinctions. For each number, the representatives assign characteristics related to content, organization, style, and mechanics (this breakdown serves to paint a characteristic picture — at no point will separate scores be given to these categories). For example, on a scale of 1 through 6, with 1-2-3 passing and 4-5-6 failing, the rubric for a score of 3 might read as follows for the invention topic:

— states an invention and describes it and its effects using specific details and/or arguments to support reason for choice;

— uses fewer descriptive details than a 2 paper;

— communicates clearly;

— shows some sense of organization but may have some weaknesses in paragraph structuring and/or paragraph development;

— uses less variety in sentence structures than a 2 paper;

— contains *some* minor errors in mechanics, usage, and sentence structure, and perhaps two or three more serious errors, such as a run-together sentence, a fragment that may be defensible, a dangling modifier, faulty parallel structure, or some agreement problems.

On the scoring day readers begin with a norming session. If the entire group has developed the rubric, then this procedure may be primarily a matter of refreshing memories; if not, then norming constitutes the cornerstone of the scoring session. It is crucial that readers score by matching up actual papers with rubric profiles — they must not evaluate in terms of personal bias or individual standards. Again, clerical concerns loom large. Readers must maintain lists of the scores they assign, or they must mark the scores in such a way that the second readers won't be influenced by seeing the first numbers (if there is a blank back page, it's a likely place). Readings occur fairly rapidly and smoothly once norming and clerical matters are left behind, but a good way to monitor questionable readings and clerical confusion is to divide the large group into several smaller ones which can be directed by table leaders. Once all the papers have been given a single reading, the table leaders can shuffle the papers and pass them on for second readings (usually at another table).

After the second readings comes the task of setting those scores side by side with the first ones and assigning papers with significantly discrepant scores to a third reading. For a 1-through-6 scale, scores that are only one point apart need not call for a third reading, but a separation of two points, say a 3 to 5, requires another reading, especially because this difference is likely to cross the pass-fail line. Various operations can be performed with this third score[5] — it is usually doubled to make it compare with the sum of the scores that are one apart — but whatever the method of compromise, talking between the two discrepant readers is avoided to maintain the reliability of applying a rubric. (Table leaders, of course, can consult with readers whose scores are consistently higher or lower than the others' — initialed scores make discrepant readers traceable — for such conferences are not so inclined to result in personal defensiveness.)

Once double or added together, the totals provide a spectrum that can be converted into letter grades (letter grades are eschewed at first to eliminate the "standards" that teachers often associate them with, standards that might reflect individual biases). In the case of this particular midterm, the conversion ran as follows: 2 = A, 3 = B+, 4 = B, 5 = C+, 6 = C, 7 = C-, 8 = D+, 9 = D, 10 = D-, 11 and 12 = F, with C- as not passing. Both teachers and students should be interested in another set of figures as well: the tabulation of similar and discrepant scores. This tabulation can indicate the reliability of the readings, thus letting the readers know how seriously they should count the results.[6]

II

When and for whom is such scoring appropriate? Not all essay topics lend themselves easily to holistic scoring, nor can all departments juggle the logistics of

this method for every essay exam they offer. For that matter, despite the fairly high reliability possible with this means of scoring, no one is suggesting that all papers and essay exams for a given course level be assessed holistically. Instead, the emphasis appears to be on holistic scoring as an occasional check and as reliable means of final evaluation.

Some topics are too specific to an individual instructor's course to be appropriate for a sweeping assessment that

HOLISTIC SCORING

A POTENTIAL BOON TO TEACHERS AND STUDENTS OF COMPOSITION

includes other classes at that general course level. The topic must be a broad one, something that requires students to draw on their general knowledge or background, even though students are expected to employ specific examples and specific skills are being assessed. Because of this restriction to the general, holistic scoring is perhaps most appropriate for placement exams, especially when the writing population is both large and broadly based. And because certain skill levels are expected at the end of basic courses like Subject A and Freshman Composition, holistic scoring is also useful for final examinations in such subjects. In addition, as a kind of progress report for both teachers and students, a holistically-scored midterm might be desirable as well.

If both advantages and disadvantages of holistic scoring are being considered, then both teachers and students need to be taken into account. From the teachers' viewpoint, the advantages of attaining departmental cohesion and high reliability can often be offset by the logistics — without careful planning for choosing the topic, developing the rubric, administering the writing, directing the norming and reading, and recording the scores, the whole procedure will not run smoothly, and the scores will in fact drop in reliability. A good organizer, supported by clerical help, must head a successful holistic scoring project. Even so, the demands on the teachers' time especially at such critical periods as final exam weeks, take their toll and try patience. One solution lies with collective grading of only one of several questions; this way teachers gain from the recent experience of internalizing and applying a rubric, and with this model before them they can extend its approach to their remaining private reading. Another solution calls for holding a thorough norming session and then dismissing the readers to work on their own time. In both cases, reliability drops because readers are isolated,[7] but at least there are advantages over entirely idiosyncratic grading.

As for the students, holistic scoring allows them the opportunity to work toward fairly clear-cut levels of competency (the rubric can always be revealed to them when their papers are returned). There is a definite satisfaction, too, in students' knowing that their scores represent agreement between two teachers other than their own. At the same time, however, there are disadvantages in students' not receiving corrections and comments on their papers (expecting teachers to participate in collective grading sessions and then expecting them to read closely and mark all their own students' papers is undoubtedly expecting too much). Because holistic scoring does not entail marking, it is probably most appropriate for placement tests or final examinations (which are not always returned — or looked at very carefully by the students who do retrieve them).

III

When I read reports or recognize from first-hand experience how seriously teachers disagree in their judgments of writing ability, I realize that holistic scoring of essays can provide a highly desirable corrective. Diederich cites some remarkable statistics from a 1961 Educational Testing Service experiment for which fifty-three readers were *not* brought together to work toward consensus: of the 300 essays scored, 101 received every score from 1 to 9: 94 percent received either seven, eight, or nine different scores; and no essay received less than five different scores.[8] My own participation in collective grading confirms Diederich's findings. At the outset, when norming begins, I usually witness fairly wide discrepancies, which narrow only through discussion and continued application of the rubric. Working in isolation, teachers of composition do indeed come up with widely variant readings.

Why do I call holistic scoring a "potential" boon? I must admit to reservations about such scoring — reservations about the practices, not the ideals, of the method. First, I think that norming makes or breaks the entire reading — and that norming is an acquired skill that benefits from the aid of an experienced holistic reader. Second, a lengthy, involved reading session that also occurs during a time replete with other last-minute pressures creates a strain on readers; certainly, special consideration is owed these readers, perhaps through

release time or additional pay. And third, strain and tension may well result in fatigue and unreliable readings, especially late in the day. Competent table leaders can counter this last problem by renorming several times and organizing breaks — but the leaders must remain sensitive and alert to changing mental states of their readers.

I have been fortunate to participate in a variety of collective grading sessions, and my experience has taught me to emphasize the advantages and to try to overcome the disadvantages. In particular, I would like to cite the Writing Project at Sir Francis Drake High School in San Anselmo. Under Kate Blickhahn, a consultant for the Bay Area Writing Project, this program has been developed and refined over a ten-year period, so that it provides a fairly accurate measure of the students' improvement over their four-year stint of secondary school English instruction. I would also like to commend the application of holistic scoring to midterm and final examination reading in UCLA's Subject A Department. Everett Jones, Director of Subject A and Freshman English, and Virginia Harnack, Head Lecturer, work hard to establish organized reading sessions; the teachers become like tutors, coaching students to clear a common hurdle.

In contrast, in the English Department at UCLA I have recognized the major difficulty of dealing with readers who are themselves graduate students, subject to their own exam and paper pressures as well as the stress of participating in collective grading. For these teaching assistants, the best solutions in the past have been compromises: the holistic scoring of one class of Freshman Composition by the entire group of instructors at midterm time, and giving and scoring holistically one common question out of two (the second individually determined by each instructor) for all sections on the final examination. I should add, however, that the emphasis on out-of-class papers in Freshman English at UCLA hardly warrants extensive use of collective grading at final exam time, and the English Department has recently acknowledged this priority by replacing the holistic scoring of final examinations with the collective reading of a sample set of prepared papers.

To realize the potential boon of holistic scoring, I would reiterate some words of caution that apply to all successful attempts in teaching: if careful planning precedes organized execution, and if participants are treated with consideration and respect, then holistic scoring can correct the supposedly inherent ills of individual bias and advance the emerging field of writing evaluation.

Notes

[1]I would like to thank the English Council of California Two-Year Colleges for inviting me to address their members on this topic at their fourth annual mini-conference of the North Los Angeles Region on March 16, 1978. My special thanks goes to Genevieve S. Meyer, Regional Director, for encouraging me to write this article.

[2]Paul B. Diederich, *Measuring Growth in English* (Urbana: National Council of Teachers of English, 1974), pp. 99-103.

[3]Coding requires more clerical work. Students can be given slips of paper on which they enter their names and compose a series of, say, six digits, preceded by a letter code already determined for their specific class; then they write only the code at the top of their papers. Teachers must collect and save the code slips for matching up names and codes when the papers have been scored.

[4]For a discussion of the merits of various number ranges, see the section on scoring scales in "A Common Ground for Assessing Competencies in Written Expression" (Office of the Los Angeles County Superintendent of Schools: Division of Curriculum and Instructional Services, 1977).

[5]Besides doubling the third score, readers can add it to the one closest to it, or all three scores can be added together and multiplied by a factor of 2/3. If the third score is itself two or more points apart from each of the first two scores, then a fourth reading may be necessary — but sorting out all this confusion can be quite a challenge. For such papers, it is usually wise to rely finally on the single judgment of a table leader.

[6]The tabulation essentially consists of listing how many papers received the same scores from both readers, and the number of papers with scores one apart, with scores two apart, and with more than two apart. From these figures, consistency, or reader reliability, can be computed. Diederich's Chapter 7 (pp. 32-36) presents a simplified way ("quick and easy," he calls it) for computing the reliability of any group-graded scores.

[7]All the literature in the field of writing evaluation confirms this assertion.

[8]Diederich, pp. 5-6.

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Dr. MacKay recently was honored by UCLA in being named Graduate Woman of the year.

REviews

"REviews" features discussions of books and media programs that are suitable for use in writing or literature courses or that have special interest for teachers of English. These reviews should be from 100 to 500 words and should evaluate the book's or program's effective use in a classroom, in a learning resource center, by an individual student, or by the instructor. Include with the review all pertinent publication information, the number of pages or length of running time, and the cost.

A GENUINE DISCIPLINE

By JUDITH HERT
San Bernardino Valley College

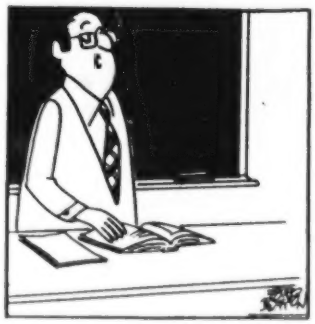
Is composition a field and discipline or only a collection of teaching techniques, helpful hints, and a variety of stylistic preferences? It is an interesting question, especially for teachers of writing. Of course, as many such teachers have observed, there are usually in any one English department several conflicting ideologies about the nature and purpose of composition. This would seem to indicate that writing is a subject without a clear body of knowledge and central philosophy, much less an on-going program of research and scholarship. And if that is true, it might help account for the excess of writing texts, most of which seem to be a rehash of all the others, and for the fads in the teaching of writing, fads which disappear only to reappear if one teaches writing long enough.

However, despite this disagreement in individual English departments, there are increasingly those who think that composition is, in fact, a genuine discipline or, at least, that it has the possibility of becoming one. If so, qualities of prose and techniques for teaching good prose could be argued from something more than personal taste. It is a novel and exciting idea, one bound to encourage and even delight some teachers while it offends others.

It is this possibility that makes E.D. Hirsch's book *The Philosophy of Composition* so intriguing. For, the title says what the author intends. It is not "a" philosophy or "my" philosophy, but "the" philosophy. Though the author's tone is terribly well mannered and never strident, the reader realizes that the considerable expertise and intelligence the writer is bringing to bear on his subject have as its purpose nothing less than the definition of composition as a unified, scholarly discipline, an enterprise with some cohesiveness of purpose, subject, and technique. In order to achieve this goal, Hirsch looks carefully and systematically at the history of this field, at the work of past scholars and writers, and, primarily, at the recent research dealing with the ways writing is created and understood, as well as at the features of texts themselves to establish principles which can be argued and accepted on their own merits. He is decisive on several large, key issues and tentative on other secondary matters, but he is always clear, scholarly, and logical. It is an impressive work.

Among the issues that Hirsch discusses are: the relation of writing to speech (where he counters the notion that writing is merely a secondary representation of speech); the question of standard versus non-standard dialects (this may go down as the classic defense of standard language); the direction in which systems of communication develop ("the tendency towards increased communicative efficiency"); and the definable nature of good writing, what he calls "relative readability." The last is undoubtedly the most significant and controversial idea in the book, one to which he devotes several chapters. Hirsch also discusses some of the implications his findings have for the teaching of writing, as well as issues relating to the assessment of writing.

Though Hirsch seems to have asked exactly the right questions, an achievement in itself, it is his answers and his use of recent research, mainly in psycholinguistics, which make the book so valuable. Every discussion is built on some piece or pieces of relatively recent research that has implications for composition, so that even should the reader



take exception to Hirsch's argument or conclusions, the teacher of writing cannot but find in this book all kinds of interesting, useful material about writing, reading, and language. In a sense, what Hirsch has done is to bring together those findings in psycho-linguistics which have significance for the field of composition. It is his ability to understand and apply this research which makes the book successful.

As already noted, the central idea of the book is what Hirsch calls "relative readability." This means that the most successful version of any text is that which best conveys the author's intention at the least expense of effort to the reader. If, for instance, there are three versions of a text, each equally embodying the author's intention, the best version is the one easiest to read. This notion of readability results largely from research on short and long-term memory, on the reader's very limited ability to store yet-to-be-determined words and phrases, and on the interesting fact that long-term memory stores texts in a non-linguistic form. The point here is that if the reader no longer knows by the bottom of the page in what forms he discovered the ideas read at the top of the page, ideas now stored in non-linguistic form, then there is little point in arguing for form for its own sake, apart from conveying the author's intention. The limits and nature of short-term memory then dictate what forms improve readability. These insights may only serve to give another kind of basis to what many teachers have taught all along, but it is surely a more useful basis than intuition and experience alone.

Though Hirsch's work is significant for its breadth — its attempt to set up the beginnings of the philosophy of composition — others have also been applying the same intellectual rigor to questions about writing. One thinks of Christenson's work on the multilevel sentence and paragraph, the careful research of Ross Winterowd, the impressive and important analysis of basic writing done by Mina P. Shaughnessy and reported in her classic work *Errors and Expectations*, the useful book *Teaching Expository Writing* by William Irmscher (a useful book to read if one wants to rethink one's composition course), as well as the many fine articles appearing regularly in the journal *College Composition and Communication*. What these writers and works have in common with Hirsch and others not here mentioned is their approach to the field of writing, an approach which seeks to ground its ideas, methods, and goals in a careful analysis of the way in which texts convey meaning, writers produce text, and readers discover and store the content they discover.

Because many readers of Hirsch's work in composition are bound to raise inevitable and important questions about the relation of form to content, (are apt to mutter comments about the readability of, for instance, Faulkner), it is interesting to note that Hirsch's own background and previous scholarship is in literature. Dr. Hirsch, the Kenan Professor of English at the University of Virginia, is presently at his own instigation, Director of Composition at that university. Some of his past scholarship, published by the University of Chicago, includes: *The Aims of Interpretation, Validity in Interpretation, Innocence and Experience*, and *Wordsworth and Schelling*. He is undoubtedly well equipped to debate or discuss the issues concerning style which are raised by his principle of relative readability. For most composition teachers, however, these issues will seem less important than the new philosophical basis he provides for the study and teaching of the discipline of composition.

© *The Philosophy of Composition*. E.D. Hirsch, Jr., Chicago: The University of Chicago Press, 1977.

A LOOK AT LITERATURE

By WILLIAM DECKER
College of the Sequoias

For *i.e.* readers who have neither read Louise Rosenblatt's book *The Reader, The Text, The Poem: The Transactional Theory* nor seen the extensive review by Alan Hollingsworth in the October, 1979, issue of *College English*, I would like to offer this capsule comment. I sincerely agree with Hollingsworth's opening: "*The Reader, the Text, the Poem* is a major contribution to literary and critical theory. It should be read, re-read, and reflected on by anyone involved with the activity of reading: ordinary readers, literary critics, students of literary history, teachers, researchers in the psychology of reading." That list surely catches all of us, and I believe that this book has special pertinence to us who teach literature classes in community colleges.

One of Ms. Rosenblatt's most important premises is that in our emphasis on and teaching about the major critical stances (Historical, Formalistic, Archetypal, Psychological, for instance, or M.H. Abrams' list of Mimetic, Pragmatic, Expressive, and Objective in *The Mirror and the Lamp*), we have tended to forget the importance of the reader. She views the poem as an "event in time," one in which a reader is intimately involved with a text ("... a set or series of signs interpretable as linguistic symbols ...") and Rosenblatt's responses to that particular set of written/verbal symbols. She urges us to recognize that the poem really is a creation resulting from an involved reader's transaction with a text.

Early in her book, the author makes a careful distinction between *efferent* and *aesthetic* reading. In the first style, one's attention is focused on what will remain as the residue after the reading; whereas, in aesthetic reading, the primary concern is with what happens *during* the reading and involves sensing, feeling, imagining, and thinking under the stimulus of words. She aptly compares the aesthetic reader to the pianist: the musician attends to the score (text), but is also absorbed in what is being produced (poem).

In her chapter on "Evoking a Poem" Rosenblatt admits to the complicated, inexplicable transaction between readers and texts: "Even as we are generating the work of art, we are reacting to it." She goes on to define *evocation* as the lived-through process of building up the work under the guidance of the text. Interpretation, then, would attempt to describe the nature of the lived-through experience of one's aesthetic reading.

Rosenblatt, of course, is not advocating "anarchy" and emphasizes the importance of the text as a guide for selecting out the kinds of responses. But she also reemphasizes the importance of the transaction between the text and you, the reader: no one can read a poem for you, she reminds us, since that would be like someone's eating the meal and then reciting the menu for you.

I suppose that for the sophisticated teacher of literature there were no radically new ideas that Ms. Rosenblatt formulated. However, she wrote such a readable book on literary criticism that brought so many of my felt beliefs together in coherent form, that I read, studied, and now am re-reading her book. In our present pendulum swing of emphasis on study skills, basic writing and theories of composition, I think that we in the humanities need a respite now and then with such a refreshing drink from the wellspring of literary ideas.

© Louise M. Rosenblatt, *The Reader, the Text, the Poem: The Transactional Theory of the Literary Work*, Southern Illinois University Press, 1978, $10.95.

PRESIDENT'S MESSAGE

Piping of a Peripatetic President

"Piper, sit thee down and write, in a book that all may read," so sang a laughing child to William Blake. So he did, and, because he did, the world is a better place.

Alas, I have no mirthful urchin on a cloud admonishing me to write, yet the desire to share what has been happening in our world of English teaching urges me to record some impressions of my wanderings in the last several weeks. So I take my hollow reed in hand and "stain the water clear." Perhaps "maddy" is a better verb.

First, the Board of Governors of California Community Colleges met in Sacramento in October to receive the report from the Chancellor's Advisory Committee on Basic Skills, the result of eighteen months of surveys and work sessions. The committee recommended that the four basic skill areas — computation, speech/listening, reading, and writing — be a part of the college curriculum and that they be given a high priority. They also recommended that some kind of credit be given for basic skills courses, the specific form to be decided by the individual college. While all the sub-committees did not agree on levels of proficiency in their disciplines, speech and writing recommended that a minimum proficiency be required of students before they receive associate degrees. Other recommendations included state-funded staff development programs and better follow-up evaluative processes to gauge the effectiveness of the basic skills program. The Board of Governors enthusiastically received the report and recommended that the committee finish the second phase of their report in the following year.

Second, the Conference for Department and Division heads of English sponsored by the English Council of California Two-Year Colleges was held in early November at Irvine, California. With representation from all ten regions of the state, the conference considered such timely topics as psycho-linguistics, learning techniques, innovative ways of teaching writing, and surviving the rigors of chairing and heading departments through the wise use of politics, time, and talent.

Representatives from the California Postsecondary Commission and the English Councils of the California State University and Colleges and the University of California met with ECCTYC members and considered such vital questions as community college involvement in the proficiency testing program now being considered for the state universities and the high schools. Resolutions from these meetings regarding these crucial matters have so far resulted in four state universities asking ECCTYC representation on their university-wide testing committees. The destinies of the three segments of higher education in California seem to come ever closer together as both enrollments and student language skills decline, the one requiring a recruiting program and the other a sharing of basic skills teaching expertise.

Third, I attended a most unlikely conference at UCLA, and yet, a logical one. The Philological Association of the Pacific Coast, the western arm of the Modern Language Association, had asked me to take part in a seminar on the preparation of university graduate students for teaching at the two-year college level. Needless to say, this was the opportunity for me to express what I have been wanting to say for the last decade to the universities regarding their teaching candidates whose preparation has been unrealistic and irrelevant to what the teachers will actually teach in two-year college English classes. As the job situation becomes more and more perilous for them, graduate students are turning hopefully to the two-year colleges for employment, but the colleges, in turn, are demanding instructors trained in the areas of practical need rather than in narrow disciplinary fields. Thus, I suggested that training universities develop courses in the the teaching of English and that practicing community college instructors be hired to teach these courses. This arrangement could give prospective teachers a glimpse of the real world. Such a program has already been developed between the University of California, Berkeley, and City College of San Francisco, and has resulted in better opportunities for teacher placement.

The fourth and last of this series of meetings was the convention of the National Council of Teachers of English held at San Francisco during the Thanksgiving holidays. Here again I was invited to attend the sessions or "get-togethers" for two-year college English instructors. I was surprised — and disappointed — at the paucity of California community college faculty in attendance but was delighted to meet instructors from other states. One interesting point remains from my many conversations with them and that was their questions concerning how other states might develop English Councils of their own. I could sense the need of instructors to discuss mutual problems peculiar to their state, an understandable concern because of the diversity of programs among the two-year colleges of the nation.

Thus have I piped about my peregrinations, and while the songs may not be of "happy cheer" or literary merit, I do hope they have some informational value.

Other meetings and other conferences await, but none could be as diverse as these four have been, and, as usual, I have gained from each — friendship, professional knowledge, and an ever increasing appreciation of and affection for my colleagues of the word.

GERTRUDE S. FUJII
Los Angeles Valley College

$ACRAMENTO SCENE

Uniting to Win

By JIM CAGNACCI
City College of San Francisco

Unfortunately, Proposition 9 has qualified for the June ballot. Otherwise known as Jarvis II or Jaws II, this proposition if passed will have disastrous effects on all levels of public education in this state. Our only hope for preventing its passage is through a much better financed, more carefully planned and orchestrated campaign than we mounted in opposition to the infamous Proposition 13 of two years ago. Most important, we must unite in our efforts to defeat this current threat to quality education in California.

I believe that Proposition 9 qualified primarily because the effects of Proposition 13 are yet to be felt in this state. In our own ranks we can find smug colleagues who voted for Proposition 13 and who now point to the fact that nothing too damaging has happened to educational financing. These illogical dreamers have been asleep too long. Nothing has yet happened only because we received bailout funds from the state surplus. However, the state surplus will be exhausted at the end of this fiscal year. If Proposition 9 passes, we will experience a double-barreled blast. Not only will we have to rely on only the meager post Prop 13 funds available, but those funds will be almost halved as a result of Prop 9.

We know that when Prop 13 passed, only the bailout money prevented our programs and our faculties from being cut by nearly one-fourth. Since there is no more surplus, we stand to lose this quarter in the next academic year. Should Prop 9 pass this June, that figure will rise to at least one-third and, possibly, as much as one-half. These are facts, not scare tactics.

What can we do about Proposition 9? Very little as individuals! We must contribute to, help organize, and participate in statewide efforts to inform the public of the disastrous effect this initiative will have. And we must encourage (and, if necessary, educate) our colleagues to do likewise. United – we MIGHT have a chance to avert the damage that Prop 9 promises to bring.

Legislators are currently showing marked interest in the entire credentialing process for community college instructors. Currently, a bill has been introduced to change the structure of the credentialing process. Though this bill has little chance for passage in the current session, it signals the start of a move toward state regulation. It seems inevitable that in future sessions other such bills will be introduced and that eventually some legal changes will occur. As soon as any bill to provide greater regulation passes the legislature, we can be sure that our ersatz governor will sign it during one of his infrequent stopovers in the Capitol. If we can be sure of anything in regard to Jerry Brown, we can be sure of his love for regulation and his admiration of regulatory bodies.

All signs point to the fact that student teaching will be made a prerequisite to the community college credential. Such a demand belies the fine hand of higher education representatives who are out to protect their own jobs and assure their course enrollments. Such a prerequisite to a credential probably would not cause many problems in our departments and in other academic disciplines, but it will play havoc in our vocational and technical programs. Certainly, we don't want to return to the age-old system wherein professors who have often never seen a community college campus determine what our potential hirees need to know about community colleges and about community college teaching. We will be shoved six paces back in the fight to have it recognized that the experts about the community colleges are the community college instructors – that the experts in basic skills are the community college instructors, the ones most involved in such teaching.

"Meekness has gotten us nowhere."

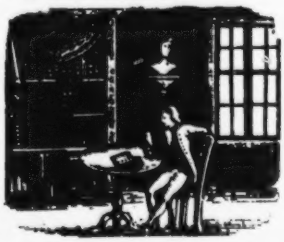
A second thorny issue being bruited about in legislative hallways is the whole issue of part-time staff in community colleges. Though we can expect that nothing will be accomplished during this academic year, we should be aware that much groundwork is being done to mount a full scale onslaught in the coming months.

Certainly, there is no one of us who can truthfully say that the present situation with a part-time staff is not a problem. In many colleges part-time staff will soon outnumber any core of full-time staff that remains. This is not a professionally healthy situation, though it might well be a financially lucrative one for individual districts. None of us wants to be responsible for any competent employee losing his position, but certainly we have to place the needs of the profession above the needs of individual instructors. How many part-time staff members would actually lose their jobs if partial programs were combined to make full-time positions? With most part-timers teaching the maximum possible loads allowed, there would be three full-time positions for every four part-time employees. Wherein lies the greater morale factor? Is it better to have three full positions to make three instructors happy and only one despondent? Or is it better to have four semi-despondent instructors? Granted, there will always be a need for th. occasional part-time instructor, and there will always be the occasional instructor who wants nothing more than part-time work. However, we cannot let such isolated instances cloud our eyes to the much greater issue involved.

On what basis will legislators make decisions concerning part-time staffing? Certainly, we would be foolish to believe that most districts will lobby for anything other than the present circumstances – circumstances that will allow them to reap financial gains. If we don't present our side of the question to our legislators, who can we blame if this enormous problem continues to grow and to worsen? Basically, the majority of us shun involvement in the political process, not liking to see ourselves as political animals. In the past we could afford such a posture since the educational institution was in a very real sense an ivory tower. But the limelight has been rudely thrust upon us. If we expect our opinions and insights to be weighed, we have no choice but to make them known – loudly and clearly. Placing our heads in the sand will prove no protection; in the past two years meekness has gotten us nowhere, and there is no reason to believe it will get us anywhere in the future.

Something You Love

(Continued from Page 3)



than you might think. Invite them to talk to you and see what happens. Allow me to brag about Mt. SAC for a moment at this point. A couple of our products have made a few dents in the writing game: Sam Shepard won a Pulitzer Prize for drama last year and Joan Tewkesbury, the author of the film "Nashville," recently won a statewide award for outstanding community college graduates. But your school has famous graduates, too — people who use words in their living all the time. Why have you lost track of them? Writers like to keep an eye on other writers. My college has often put on a writers' conference, combining a contest for district residents with a series of seminars by famed writers. What makes a writer come out for peanuts? Being able to meet, finally — or perhaps, even better, to joust with, at last — another writer. [See "Upstate/Downstate P. 8]

I believe that a teacher's classroom is pretty much his castle. His responsibility in that castle is to grow, to gain wisdom, to dispense wisdom. I say, give your teachers the kind of food that *really* nourishes them and then *trust them* to incorporate it. What a teacher, suddenly reminded of his truest loves by a writer or an editor or an actor or whomever you have provided, might make of it cannot easily be calculated. The alternative, it seems to me, is to return to the dreary Institute system of yore.

For no reason that I can really explain, I also say that you should not limit these non-inservice In-Service programs to teachers. I am not persuaded that teachers are anywhere near so happy when locked up together as they are when around students. Therefore, put on your programs and let the students come. Let them argue with you. Tell me that your students are a bunch of deadheads, and I'll tell you that you are burning out. Get back to something you love.

I went to another conference recently, and it assured me that the pendulum was getting ready to swing again: this time, I heard, it was back to the humanities, back to humane values, not just saleable skills. These, I heard were the true BASICS. I don't think that I'll pay much attention to that pendulum, either, but (pardon my mixed metaphor) it's playing my song. It may be that the best In-Service is taking down a book a week from your library shelves — those that are groaning with freebies that you've always meant to read. Or what is it that you profess? What is it that you love?

News From Our Regions

Region IX: San Bernardino Region

Directors: Judith Hert, San Bernardino Valley College; Jim Moore, Mt. San Antonio College.

Mt. San Antonio College is presenting the Mt. San Antonio College Writers' Festival on April 26, 1980. This is the fifth edition of the Festival, its having been dormant for a couple of years because of contract hassles. We run a district-wide writing contest in three divisions: Mt SAC students, local district high school students, and general community residents. Works are submitted in several categories: short fiction, poetry collections, one-act plays, articles or features, science fiction, children's fiction, and others.

Seven famous writers will participate in the seminars and panel discussions and the prize-awarding on April 26; those invited unclude Ray Bradbury, Joseph Wambaugh, Sam Shepard, Joan Tewkesbury ("Nashville" screenplay), Michelle Gallery (Emmy Award winner for "Lou Grant" script), Ruth Harmer (*The High Cost of Dying*). Although one pays nothing to enter the writing contest, one must pay $3.00 to attend the Festival.

For more information write: Jim Moore, Chair, English, Literature, Journalism Department, Mt. San Antonio College, 1100 North Grand Avenue, Walnut, CA 91789.

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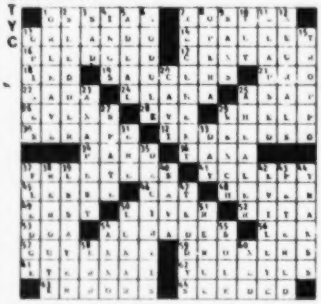

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Mary Lou Conlin, Cuyahoga Community College
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Instructor's Guide / 1978

Fawcett/Sandberg

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Susan C. Fawcett
Alvin Sandberg, Bronx Community College
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Instructor's Manual / Just published

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ECCTYC

inside english

Vol. VI, No. 4 | Journal of the English Council of California Two-Year Colleges | June 1980

INSIDE *inside english*

ECCTYC Looks at Standards

Basic Skills receive much attention throughout the state, as Ann Clutinger discusses in her article examining the definition of basic skills, detailing the major issues considered by the State Chancellor's Advisory Committee on Basic Skills, and summarizing the facts obtained from the survey on basic skills instruction.

page 3

ECCTYC's Board of Directors meets and considers some important issues of serious concern to all community college instructors of English.

page 4 and 5

Is E. D. Hirsch's philosophy of composition, *THE* philosophy? asks Bert Woodruff in his letter commenting on Judith Hert's review in the March issue.

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President's Message . . page 7
Reviews . . . . . page 6
Sacramento Scene . . . . page 7
Upstate/Downstate . . . . page 6

A Statewide Standard For College Writing?

By DICK LUNDQUIST
Cabrillo College

As reported in inside english *["Statewide Writing Proficiency Test: Good Idea or Bad?" Dec. 1979, p. 3], the California Postsecondary Education Commission's Intersegmental Committee on Writing Skills issued a Position Paper 81, proposing that "It is both desirable and possible to establish a statewide minimum standard for college-level writing. This minimum standard of proficiency should be used as a prerequisite to Freshman Composition."*

ECCTYC's Board of Directors accepted at its November 1979 meeting the statement of its Composition Committee, chaired by Dick Lundquist. Questionnaires sent to the various California community colleges revealed widespread disagreement on various issues raised in CPEC's Position Paper 81. Therefore, ECCTYC's Board of Directors found it impossible to approve of or endorse the position paper without further discussion.

The following statement, ECCTYC's second response to CPEC's call for a statewide standard for college writing and a common proficiency test for all students enrolling in English 1A or its equivalent, was written by Dick Lundquist with the help of the Composition Committee and presented to ECCTYC's Board of Directors April 25. The Board voted to send the statement with President Gertrude Fujii to the next meeting of CPEC's Intersegmental Committee on Writing Skills.

Anyone wanting more information or wishing to express an opinion about this proposal may write to Dick Lundquist, English Division, Cabrillo College, Aptos, CA 95003.

☆ ☆ ☆

FIRST of all, we want to make it clear that we share the concern about declining writing skills that prompted your proposal, and we appreciate your efforts to find a statewide intersegmental solution to the problem. And although the difficulties we mentioned in our earlier statement still confront us, we wish to offer these further thoughts and suggestions.

In the "Background" section of your position paper you allude to the "sharp disagreements" among K-14 teachers and college professors about the causes of the problem. This hierarchical finger-pointing may indeed occur, but we know that state university and University of California English professors recognize the most obvious cause — excessive teaching load in the K-14 English classroom. Even though they deplore the inadequate writing skills of some high school and community college graduates, they will freely admit that typical student and hourly loads make conditions for the effective teaching of composition in community colleges barely tolerable and in junior and senior high schools virtually impossible.

And to go all the way to the source of the problem, we must also recognize that most elementary teachers, who must teach all subjects and occupy all day long a roomful of children who demand so much of a teacher's energy, patience, and compassion, are not given sufficient support — whether it be smaller class size, more teacher aides, more preparation periods, or even proper training — for the teaching of writing, which should be an important and regular classroom activity from the second grade on.

THE issue here is simply time. Those of us who teach composition know that students learn to write chiefly by writing, not just occasionally but regularly and habitually. The necessary follow-up work for student writing at any level takes enormous time and energy. When the time and energy are not there, all too frequently the writing is pushed aside in favor of grammar exercises, vocabulary drills, and short answer tests. Useful and necessary as the latter may be, they cannot replace the act of writing itself, which is the only place where all the remarkable complexities and mysteries of written expression occur.

To realize this and then to look at current conditions for the teaching of writing through all the stages of our educational establishment is to realize that we have created a monstrous illogic in the system: for 13 years we militate against the effective teaching of composition by allowing these adverse conditions to exist; then, we pass on a kind of accumulated wreckage to the colleges, most conspicuously to the community colleges, where English teachers have, for years now, struggled in many different ways to close the gap between semi-literate and college level writing.

Do we exaggerate? Not very much. Certainly there are many English teachers at all levels who persist — against the odds and against the weary temptation to pull yet another dittoed exercise off the shelf — in making their students write. And happily enough, many students do indeed become capable writers. The haunting question is, how many failures are there for each success? Clearly, as your proposal reminds us, there are too many.

ARE there any bright signs? Yes. The Bay Area Writing Project is certainly one of the brightest, because it is based on the simple truth that teachers themselves must write regularly in order to understand why their students should do the same.

Another promising development is the technique of holistic reading of student essays, not only because it offers a sensible mode of evaluating writing, but also because it brings teachers together and compels them to discuss and sort out their notions about good and bad writing (which by the the way, is also a virtue of the Writing Project).

The inclusion of local community college English instructors on CSU Writing Proficiency Committees (at latest report 5 out of the 19 campuses have, in cooperation with ECCTYC, designated community college representatives) is another hopeful sign. It is essential that there be more such intersegmental consultation. We might also point to ECCTYC's current plan to identify exceptional community college English instructors, bring them together for special meetings in order to share their ideas and methods, and then pass these on to instructors across the state through articles in *inside english*, the ECCTYC journal. This is a welcome effort to tap more vigorously the considerable talent amongst community college English instructors, who actively teach more composition to more students than any other group of English teachers in the state.

BUT the question still remains: can English teachers within and among all segments agree or be made to agree in every way on what constitutes effective college composition? No. Nor should they be expected to do so. The topic is too complex and elusive. *(Continued on Page 4)*

Letters

MOORE INTEREST

Dear *IE* Editor:

I agree with Jim Moore's essay proposing non-inservice In-Service programs. I especially appreciate the concept that English teachers find that the best "In-Service reminds us of what we love." I think the Writing Conference is a good idea, and I'm certain the April 26 conference at Mt SAC was a success. Student involvement, as Jim Moore says, is also an important part of in service — particularly the "non-service" type.

I would like to mention two kinds of programs that I believe will meet Jim Moore's criteria. One is the Great Teachers Seminar in August. I attended last summer and felt the format and experience worthwhile and helpful, and, in Jim's words, it prompted teachers to "get back to something [they] love."

There is also a proposal still in the discussion stage to have on a broader state level a Community College Teacher Institute or Center for Improvement of Instruction for Community College Teachers. There is hope for state and federal endowment funding. A Community College Chancellor's Committee on a Teacher Institute met several times this past year, and the Board of Governors heard but postponed action on the proposal. I would like to invite *IE* readers who may have ideas on or reactions to this proposal to send them to Chuck McIntyre, Community College Chancellor's Office, 1238 S Street, Sacramento, 95814.

Sincerely, EDITH CONN
Ventura College

THE PHILOSOPHY?

Dear Editor,

My introduction to ECCTYC was an holistic agreement session conducted by Judy Hert in San Francisco a few years ago. I was excited and tremendously impressed by Judy's enthusiasm and by the really fruitful discussion of writing quality. So I read with some uneasiness Judy's praise for E.D. Hirsch's *The Philosophy of Composition*. I want to urge a little caution with Hirch because I suspect he is riding on some discouraging trends among composition teachers.

One is our fear of diversity. We feel apologetic, embarrassed because we cannot agree on the "nature and purpose of composition" or on the proper ways to teach it. Apparently composition will be a "genuine discipline" only when it is free of such diversity.

A second trend that bothers me fits right in with this first one, and that is the rush to the trivial, easily-countable side of writing. This leads to an emphasis on detecting and eradicating error, and to sequential, "mastery-based learning" designed to combat that error. (I think we really know that so-called "agreement" errors, for example, are not important in determining the quality of a piece of writing, just as their avoidance is not central to learning how to write, but they sure as hell are easy to count.)

Finally we sometimes seem more interested in "reliably evaluating" writing than in helping students become writers and evaluators of their own writing.

Hirsch exemplifies all three trends. He gives us a sense of security and "professionalism" through his "reliable" method of evaluating writing, but it is a method that ignores important dimensions of writing. He trivializes reading and writing with his concept of "relative readability": ". . . the most successful version of any text is that which best conveys the author's intention at the least expense of effort to the reader." By ignoring the intellectual or aesthetic quality of a piece of writing — difficult, of course, to evaluate — he implicitly reduces writing to the conveying of pieces of information, something you can ask multiple-choice questions about. What kind of writing is this? Is writing limited to business letters and memos to file? Why not move the teaching of composition, and the composition teachers themselves, into business English classes and into private businesses? Perhaps Hirsch should apply for a grant from the U.S. Chamber fo Commerce rather than from the National Endowment for the Humanities.

Hirsch trivializes writing further by setting this concept of "relative readability" in the context of a "classic defense of standard English," thus ignoring how diverse our culture is linguistically and how important it is for the writer — student or otherwise — to seek and determine for herself who her audience is. (But Hirsch has already determined who the audience is and guess who? White, middle-class English teachers — who think they write standard English — working happily, under Hirsch's directions, in the service of white, middle-class business and industry. That's who.)

I don't see how Hirsch's philosophy (*THE* philosophy, yet) can lead to anything but an increased emphasis on the trivial and easily countable, on the narrowly pragmatic (that just possibly ain't pragmatic at all), and on grading and evaluating writing rather than responding to it.

It's spring. Let's use Hirsch's book to prop our doors open, and spend any reading time we have with the work of people like Donald Graves of New Hampshire who sits across from elementary school children and watches them actually learning to attempt, revise, and enjoy writing.

Sincerely yours,
BERT WOODRUFF
Fresno City College

THANK YOU . . .

Dear Editor:

I enjoyed this last issue [March 1980] of *Inside English* particularly, and thought Joe Fitschen's lead article ["On Writing Well and Writing Right"] was an especial pleasure to read, both because I share his appreciation for Bateson's new book and because I admire the perceptive application he's made of Bateson's metaphor to teaching. I'd also like to thank you for the range of essays you've included in the issue. Jim Cignacci's notes on Sacramento are informative and thought-provoking. The article on holistic grading ["A Potential Boon to Teachers and Students of Composition" by Carol MacKay] is a marvel of clarity for teachers who are interested in the process and unfamiliar with how it's done. (I might use the article as an example of process analysis in a composition class!) Though I was personally less sympathetic with what seemed a self-congratulatory tone of Jim Moore's essay ["In Service That Reminds Us of What We Love"], it expressed a point of view that might be called "refreshingly unorthodox."

All in all, I can't remember a professional journal, pamphlet, or paper that I've read with equal interest or profit in a long time.

Sincerely,
FRANCINE FALTZ
City College of San Francisco

GOODBYE . . .

To the Editor:

Because of my recent election as President of the Mira Costa Senate, I must regrettably resign as ECCTYC Regional Director of San Diego.

I was one of the three people who midwifed the birth of ECCTYC and who watched with pride this professional organization address the issues which confront our discipline: composition requirements, remedial programs, use of EPT, junior level proficiency exams, declining enrollments, increasing loads — even the prospect of four-year colleges' denying credit to our students.

In my new capacity, I hope to maintain the friendships developed statewide over the last eight years.

Sincerely,
JULIE HATOFF
Mira Costa College

ENGLISH COUNCIL OF CALIFORNIA TWO-YEAR COLLEGES ECCTYC

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California Two-Year Colleges

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Notices

COMMUNITY COLLEGE HUMANITIES ASSOCIATION

In 1979 the Community College Humanities Association was formed to encourage humanists and to strengthen the humanities in community colleges. With membership, one receives the CCHA bulletin, *The Community College Humanist*, and other publications and information of interest to those involved in the humanities. To join write CCHA, Union College, 1033 Springfield Ave. Cranford, NJ 07016. The Pacific-Western Division of CCHA held an organizational meeting on March 31 in San Francisco. Plans were made for a divisional conference to be held in October, 1980. Proposals for individual papers or full sessions should be sent to Robert J. Dietz, Olympic College, Bremerton, WA 98310.

WRITING LAB NEWSLETTER

Those who are involved in writing labs, tutorials for writing, or other approaches to teaching writing will be interested in the Writing Lab Newsletter. This publication makes available to its readers a monthly update on what is happening at various writing centers at colleges and universities around the nation. It also includes articles addressing topics of concern to instructors in writing centers or in writing classrooms; "Situation-based Topics," "An Approach to Conferencing," and "Types of Evaluation" appeared in the March newsletter. For subscription information write Muriel Harris, editor, *Writing Lab Newsletter*, Dept. of English, Purdue University, West Lafayette, IN 47907.

BOOKS ON TAPE

Marie Allen of Santa Ana College writes to share with *i.e.* readers "a new way to read those books you have missed." She tells of a company called Books on Tape (711 West 17th St., Costa Mesa, CA 92627) that has "about 300 books recorded by professional actors on cassette tapes; the subject matter ranges from Classics, Fiction, Non-Fiction, History and War, to Travel and Adventure." Not only are these taped books useful for gaining a bit of culture as you traverse the freeways, but they also are a boon in the classroom, for "listening — that is good listening — is oftimes a springboard to reading and writing." These tapes are one means Ms. Allen uses to help get her students "on the road to literacy."

inside english Deadlines

September 1980 issue
Friday, July 4, 1980

December 1980 issue
Friday, October 24, 1980

March 1981 issue
Friday, January 30, 1981

Basic Skills: Definitions and Deliberations

By ANN CLUTINGER
San Diego Mesa College

On Friday, October 26, 1979, the first of a two-part report from the State Chancellor's Advisory Committee on Basic Skills was officially submitted to the Board of Governors of the California Community Colleges. The report provides an overview of what is presently taking place in basic skills instruction in the public community colleges within California and also makes a series of recommendations as to what might be done to enhance this instruction. The report focuses on the four basic skills areas of reading, writing, speech and listening, and computation.

The Advisory Committee began work in October, 1977. Dr. Clarence Mangham chaired the Committee as the Chancellor's representative. The Committee was composed of nineteen persons: two students, two board of trustees members, two superintendents, two deans of instruction, one vice president for student affairs, one EOPS director, and nine instructors representing the four basic skills areas. The Committee adopted a general working definition of the term "basic skills" for use in its work: "those fundemental or essential academic skills which are necessary to function in today's complex world and which are also necessary for student success in academic and/or occupational programs in the community college." The members then divided into four subcommittees for concentration on the four basic skills areas; Dr. Gertrude Fuji ECCTYC President, chaired the writing subcommittee. A questionnaire for each area was devised and distributed through the Chancellor's Office to all of the California community colleges in the spring of 1978. The return rate for the questionnaires was better that 90%, and with the information of the survey available, the subcommittees analyzed the data and developed position papers.

The definitions developed for the surveys to identify courses providing instruction in the four basic skills areas are as follows:

> "Basic reading courses will be defined as those courses addressing the improvement of reading skills at a grade level necessary to function in modern society."
>
> "Basic writing courses are those primarily designed to develop the following skills: the ability to write an expository paragraph of at least 150 words containing a topic sentence, clear organization, and specific supporting details; the mastery of standard, basic mechanics such as grammar, punctuation, spelling; and knowledge of appropriate levels of usage and diction."

> "Basic speech/listening courses are those primarily designed to develop the ability to express and understand through oral communication those ideas necessary for carrying out day-to-day functions in a variety of social situations."
>
> "Basic mathematics courses are those primarily designed to develop the following: the ability to select and use the appropriate procedures needed for the operations of addition, subtraction, multiplication, and division of positive whole numbers, fractions, decimal fractions, and percents. Application of these calculation skills should include the ability to make estimations and to use units of measurement, both English and metric."

Six major issues were considered in relation to each of the basic skills areas:

(1) Do community colleges have a responsibility to offer basic skills instruction?

(2) What priority should the teaching of basic skills be given?

(3) Should credit be given for basic skills courses?

(4) Are present staff development programs in California community colleges adequate to provide community college instructors with the techniques and knowledge necessary for them to become even more effective in their basic skills instruction?

(5) Is appropriate evaluation of basic skills programs taking place?

(6) Should students receiving Associate degrees and Certificates of Completion be required to demonstrate proficiency in basic skills?

Of particular interest to English instructors are the findings and recommendations of the reading and writing subcommittees, which are summarized below.

"Reading. The following were among the facts obtained from the survey on basic reading skills instruction:

1. Community colleges offer a wide range of reading courses designed for persons reading at the elementary, secondary, and collegiate grade levels.
2. English as a second language is offered by the majority of community colleges.
3. Reading and writing combination courses are offered by slightly less than half of the reporting institutions.
4. Approximately 80% of the colleges use paraprofessionals to assist in teaching reading.

Based upon the survey results and the deliberations of the Committee, the following major recommendations were made:

1. Credit should be granted for reading courses.
2. Colleges should establish standards for the teaching of reading and provide more opportunities for staff development.
3. State funds should be made available to support varied approaches to the teaching of reading.
4. The Chancellor's Office should establish a liaison facility to inform basic skills instructors of federal, state, and foundation money availability.
5. Placement testing should be implemented so that students can be informed of their academic achievement levels early in their collegiate careers.
6. Evaluation procedures should entail greater use of student follow-up for determining program effectiveness."

"Writing. The following were among the facts obtained from the survey on basic skills instruction:

1. All of the responding colleges offered courses in basic writing skills.
2. Nearly half of the responding colleges required a writing proficiency level for the Associate degree.
3. Most of the colleges taught the skills of grammar, punctuation, usage/diction, spelling, vocabulary, and paragraph writing.
4. There is no uniformity among colleges in their placement testing programs.
5. The traditional classroom approach was used by a majority of the institutions.
6. Most colleges made use of learning centers for teaching basic writing skills.
7. Few colleges received any funding other than regular state apportionment and local funds to support their basic writing skills program.
8. Very little budgetary support exists for in-service training of teachers.
9. The largest number of colleges used teacher evaluation and student evaluation as the major means of determining course effectiveness.

Based upon the survey results and the deliberations of the Committee, the following major recommendations were made:

1. That a state-wide minimum level of proficiency in writing skills be established.
2. That credit be granted for the Associate degree after competency in writing (at least on the level of the definition used in the survey) has been demonstrated, either through course completion or by proficiency testing.
3. That transfer credit be granted for work on the level of the Subject A courses of the University of California according to articulation agreements between the two- and four-year segments, if baccalaureate credit is granted for this level of work by the University of California and/or the California State University and Colleges.
4. That strong encouragement be given to all students to take English instruction to achieve at the least the

minimum proficiency in writing.
5. That specific mechanical skills be taught in basic writing courses.
6. That frequent writing exercises be part of all basic English courses.
7. That college-wide diagnostic testing programs which include a writing sample be funded by the state.
8. That appropriate classes be made available to students in accordance with their performance on entry diagnostic tests.
9. That each college establish a system of proper advisement and counseling to students enrolled in English classes.
10. That learning centers be coordinated as an integral extension of classroom instruction.
11. That the use of paraprofessionals be encouraged and continued.
12. That whenever possible, instructors use the small group, individualized, or one-to-one approach in teaching basic writing skills.
13. That grants for staff development in the teaching of writing skills be funded through the Chancellor's Office.
14. That local, state, and federal funding be provided for reassigned time for staff development.
15. That the state provide funds for participation of the community colleges in laboratories and workshops established for improvement in the teaching of writing.
16. That state resources be made available to enable colleges to make follow-up studies of students who have taken basic English courses.
17. That evaluation of the writing program be a continuing process.
18. That the teaching of and requirement for effective writing be considered the responsibility of all disciplines.
19. That college-wide interdisciplinary exchange of ideas about student writing be encouraged and underwritten."

The Advisory Committee on Basic Skills is hopeful that their reports will prove useful to program planners and instructors of basic skills offerings. Anyone interested in obtaining a copy of the full report should contact Dr. Clarence Mangham, Administrator, Innovative Programs, Chancellor's Office, California Community Colleges, 1238 S Street, Sacramento, CA 95814.

ECCTYC'S BOARD OF DIRECTORS MEETING

Responding to Some Serious Issues

The Board of Directors of the English Council of California Two-Year Colleges held its spring Board of Directors Meeting in San Diego, April 24-25. The Board considered several items of crucial concern to English instructors in the California two-year colleges.

The first issue ECCTYC addressed was the Position Paper of the California Postsecondary Education Commission's Intersegmental Committee on Writing Skills. After lengthy discussion, ECCTYC adopted its own position, which is reprinted in full on page 1 of this issue.

COMPOSITION LOAD

The board members were informed that in response to the position the Peralta district took regarding the composition load for its English faculty, Jim Cagnacci sent the following letter to Mr. Max Tadlock, Chancellor and Superintendent of the Peralta Community College District:

Dear Chancellor Tadlock:

I have recently been informed of the disastrous effect the contract just negotiated in your district will have on the English Departments of your campuses. As chief executive officer of the English Council of Two-Year Colleges (ECCTYC) in this area, I wish strongly to protest both the contract provisions applicable to English Department teaching loads and the disregard for factual information on standard procedures used in establishing composition loads in the negotiating sessions leading to that contract. When educational systems in this state and in the nation as a whole are attempting to counteract the rapidly increasing rate of illiteracy among our citizens, your district, unless you re-examine the provisions of your contract that apply to instructional loads for composition teachers, will be moving in the opposite direction, one that will deny students the opportunity to receive effective, competent writing instruction.

Your negotiating team was not operating with correct information if indeed they were told that community colleges did not generally grant either a load factor for composition instruction or a load reduction for composition course assignments. Though it is probably true that only Peralta Community College District used a load factor of 1.3, it is a complete misrepresentation to suggest that other districts do not effectively reduce the teaching loads of composition instructors. There are usually three ways in which composition loads are adjusted in this state.

First and most common, districts apply a load factor when assigning composition courses to an instructor. The most common load factor is 1.25 units credited an instructor for each 1.00 units of composition assigned. For example, an instructor assigned four three-unit composition classes would be credited with 15 units, even though only spending 12 hours of actual classroom instruction. Among those colleges using this approach are City College of San Francisco, Canada College, West Valley College, Santa Barbara City College, Bakersfield College, College of San Mateo, Skyline College, Monterey Peninsula College, and Lassen College.

Second, some districts have a four course/12 unit equivalency load for all English Department instructors, assuming that at least half a normal program will be composition classes. Among those colleges using this method are all campuses in the Los Angeles Community College District, Cabrillo College, Diablo Valley College, Contra Costa College, Foothill College, De Anza College, Chabot College and Ohlone College.

Third, some colleges, generally rural ones or ones in outlying areas, whose total enrollments are quite low and who have correspondingly small faculties do not have the resources or the staff needed to grant load factors or to reduce overall numbers of classes. However, that does not mean that these colleges do not use alternate methods of reducing composition loads for English instructor. Though their English instructors teach five classes, they effectively reduce enrollment figures in all English classes, assuming that a normal program will include two or three composition courses. Either they reduce the total number of student contacts, or they curtail the number of

students registered in each English class. For example, Modesto Junior College only allows a total of 110 students per English instructor assigned a composition load, and Mendocino and West Hills Community Colleges limit initial enrollment in composition courses to twenty-one and initial enrollment in all other English classes to twenty-five.

As I mentioned at the start of this rather lengthy letter, responsible educators in the state are attempting to counteract the inability of students to write clear and precise prose. In higher education the three groups most concerned with this problem are the three recognized English Councils: ECCTYC, the English Council of California State Universities and Colleges, and English Council of the University of California. Though each Council is primarily concerned with establishing, monitoring, and enforcing literacy requirements at its own level, the Councils meet jointly once each year to discuss common problems that they face. The joint meeting of the Councils for this year is set for April 24-25 in San Diego. Obviously, the direction your district is taking as a result of the contract you have negotiated is a matter of common concern. I will ask the three Councils to pass a resolution censuring your district and to study the feasibility of refusing automatic transfer credit for English composition courses completed by students on any of your campuses, beginning with the semester in which your contract is implemented. Since there is no possibility that composition students in your district can receive writing instruction equivalent to that given students in transfer institutions, in light of proposed teaching load for your English composition instructors, I think the Councils will have to see that those students coming from your campuses are provided the necessary training at institutions to which they transfer.

Sincerely yours,
JAMES E. CAGNACCI
Vice-President, ECCTYC

In answer to his letter, Jim received the following reply:

Dear Mr. Cagnacci:

Thank you for your very detailed letter on the new load factor proposed in the contract being negotiated with the Peralta Federation of Teachers. While I appreciate the concern which prompted your letter, I am distressed at the logic it displays.

Your letter reduced to an expanded syllogism says this:

> **Major premise:** Community colleges adjust their composition teacher loads in various ways.
>
> **Minor premise:** Peralta District proposes to eliminate one way of adjusting composition teacher loads.
>
> **Conclusion:** Therefore "there is no possibility that composition students (in the Peralta District) can receive writing instruction equivalent to that given students in transfer institutions."

Mr. Cagnacci, I am sure I don't have to analyze for you the chop logic here – that these premises do not contain this conclusion. And for you to have leaped from that **non sequitur** to requesting the three English Councils to censure this District would have seriously affected your grade in one of my composition or logic classes. The real point at issue, Mr. Cagnacci, is working conditions for composition teachers. However, mathematics teachers, social science teachers, and other colleagues of English teachers here have raised the issue of equity in teacher load when English teachers get favored load treatment.

As one of the composition teachers who helped change the loading pattern in this state in the early 1950's, I am particularly sensitive to the overloading which can occur and its subsequent impact on students. I am also sensitive to the equity problems which have arisen with Peralta's past simplistic solution to this complex problem. We have striven to keep separated those elements which are negotiable (working conditions and benefits) from educational issues, which are not negotiable.

Your gratuitous intervention at this point has been less than helpful. I trust you mean it to be helpful, but as our attorney has pointed out, it infringes on labor negotiations, and as such could make you liable for legal action in the event your efforts affect our contract outcome.

We expect to firm up our labor contract with more equitable loading for all our staff. We also expect through our educational planning efforts to end up with some improvements in the outcome of our composition instruction.

We would welcome your assistance and that of each of the councils in the matter.

Sincerely,
MAX R. TADLOCK

Responding to Serious Issues

(Continued from Page 4)

In response to the serious issue in the Cagnacci/Tadlock letters, ECCTYC's Board passed the following resolution and received support from the CSUC and UC English Councils in its effort to achieve more reasonable composition loads for community college English instructors:

Whereas there is continuous emphasis on national and statewide levels that critical reading and writing are indeed the basis for all collegiate work, and there exists increasing concern over the continued decline in students' writing abilities;

Whereas a composition student must write at least once a week and a composition instructor must read, comment on, and correct at least one writing per student per week;

BE IT RESOLVED that ECCTYC reaffirms the necessity of adequate differential for each composition course, whether that differential be in the form of reduced unit load, reduced numbers of students, or increased contact hours per course.

BE IT RESOLVED that community college districts take heed of the Spring 1979 University of California Council Resolution that clearly defines the relationship between composition teaching load and the quality of that the quality of that teaching.

BASIC SKILLS AND CREDIT

A third important topic considered by the Board was the relationship between basic skills courses and credit courses. The Basic Skills committee, chaired by Ann Clutinger, presented the following statement, which was accepted by the board:

ECCTYC supports the concept that Basic Skills courses should be credit courses.

ECCTYC supports the concept that some credit for specific Basic Skills courses be acceptable for the Associate degree requirements, but that the number of units and the specific courses acceptable should be left to the discretion of the individual colleges. ECCTYC further recommends that English faculty be involved in the determination of which Basic Skills credits be acceptable for the Associate degree.

ECCTYC supports the concept that credit for the Associate degree should be granted only after writing proficiency has been demonstrated at least at the level of the Basic Skills definition:

> The ability to write an expository paragraph of at least 150 words containing a topic sentence or clear controlling idea; clear organization and specific supporting details; mastery of standard, basic mechanics in grammar, punctuation, and spelling; and appropriate levels of usage and diction.
>
> The means for determining this proficiency should be left to the individual colleges. [For a full discussion on Basic Skills, see p. 3]

GENERAL EDUCATION REQUIREMENTS

The Board also passed two resolutions pertaining to the issue of General Education requirements:

Resolution I: Whereas the CSUC have undertaken a substantial review and revision of General Education requirements, and whereas increased standards for writing proficiency have been important elements of those requirements;

BE IT RESOLVED that each community college English department urge a review and revision of General education at its campus; that each community college English department insure that substantial written communication and critical thinking skills be elements of their campus General Education requirements.

Resolution II: Whereas the current arrangements for certifying General Education has served community college students well,

BE IT RESOLVED that community colleges retain their current rights to certify General Education for transfer students.

The Board held its election of officers, and taking over the leadership of ECCTYC in July will be Jim Cagnacci (City College of San Francisco), president; Judy Hert (San (Bernardino Valley College), vice-President; Bill Decker (College of the Sequoias), secretary; and Pat Barney (Citrus Community College), treasurer. The Board commended Gertrude Fuji, out-going president, on her outstanding leadership and she, in turn, promised her continuing support to ECCTYC.

Three guests attended the meeting: Edith Conn, past president of ASCCC and instructor at Ventura College; Janice Coffey, CPEC staff member; Les Boston, English instructor at the Los Angeles Valley College and ECCTYC's representative to CSU, Northridge's Upper Division writing Proficiency Exam Committee; and Kevin Burke, English instructor at Long Beach Community College and ECCTYC's representative to CSU, Long Beach's proficiency exam committee.

Statewide Standard

(Continued from Page 1)

Is agreement of any sort therefore impossible? No. College composition teachers are increasingly recognizing the need to balance the autonomy of the individual instructor with generally agreed-upon common goals. A current example of this is the fairly consistent ability of most teachers to read through a pile of student essays and agree on the simple distinction between writing that is clearly English 1A level and writing that clearly is not. (There will always, of course, be some troublesome samples that fall in the crack but not enough to alter the more obvious distinction between the two polarities.)

It is at this crucial point that we have to consider what is workable and what is not. Any group of teachers who can reach the agreement just mentioned will in most instances put up resistance and part company as soon as any attempt is made to agree on, or worse to dictate, exactly what methods will be used to move students from the subject A pile to the English 1A pile, and what exact forms of measurement will be applied to determine the difference.

Why is this? Is it because English teachers are by nature an uncooperative or unreasonable lot? Some would like to think so. But no, the answer lies elsewhere. It's simply because writing is such a complex act and methods for teaching writing are so numerous and diverse and are in fact right at this very moment being evolved, refined, or abandoned in thousands of English classrooms across the state and across the country. To discourage in any way this constant search for better ideas and techniques, for better understanding of why and how we write is to cut into the very heart of good teaching.

THEREFORE, we urge you again to consider which solutions are workable and which are not. The promising developments we have mentioned are workable. They should be pursued with greater energy and support. Also, intersegmental discussion between practicing English teachers should be encouraged at every level. In many cases, that is eminently workable. (Here again, we stumble upon another virtue of the Writing Project.) In fact, we feel ECCTYC can be most instrumental in providing the necessary bridge between K-12 and the university, having as it does a composite curriculum of both pre-college and postsecondary English course work and being in a natural position to make good contact with local school districts and the nearest UC and CSU campuses. And of course, we have a regional structure that makes it possible (though not necessarily easy) to reach English instructors in all of the 106 or 107 campuses scattered across the state. This is what we tried to do last October with our questionnaire concerning your position paper. Although shortness of time prevented full distribution and response, the answers we received did give us a sense of the difficulties in your proposal.

The most favorable response to the questionnaire was a frequently expressed desire for a more clarified and useful standard of college level writing, the first issue you raised. Though there is bound to be continuing skepticism about such a standard, many people were not opposed to this.

On the next issue, that of testing, agreement breaks down noticeably. What we need here is full scale study of testing by teachers, who, if they find a successful test, might then be able to persuade others of its demonstrated virtue.

The next issue is application of the test. Many teachers would welcome the availability of a proven test to help them and their students know where they stand. But to make passage of the test compulsory for admission to English 1A in every college and university is another matter. This strikes many teachers as undesirable and unworkable. This matter requires further thought and should perhaps be de-emphasized until the effectiveness of testing is more widely studied, understood, and agreed upon by the majority of English teachers in all three segments. Again, ECCTYC can play an important role in this and we are certainly willing to do so. (But unlike CSU and UC, we do not receive as a statewide segment any special funding for testing, and we clearly need this.)

IT IS important here to return to our initial point. No amount of discussion, analysis, in-service training, setting of proficiency levels or testing can hope to have significant effect on student writing skills if the issue of teaching load is ignored, not only at the postsecondary levels, but at the pre-college levels as well. The sheer weight of unworkable numbers cannot be overcome by method alone, nor even by desire alone. English teachers must feel that they have at least a chance to do what they know should be done to improve the teaching of composition. And to have this chance, they need a significant reduction in composition load, and they need this exactly at the time that students need more writing classes and more writing practice in those classes. The sobering budgetary implication of all this has to be faced squarely by anyone seriously considering the improvement of writing skills in our schools.

What we need in general is more understanding of the teaching of writing and more discussion about it among teachers, departments, and segments. We need more patience, more cooperation, and a lot more material support. Anything your committee and the commission as a whole can do towards realizing these ends (a first step might be expanding the ICWS to include more teachers or at least inviting them to speak to the committee) will do much to move us toward an eventual solution. ECCTYC must be willing to do the same. We assure you that we indeed are.

News From Our Regions

REGION III: SAN FRANCISCO BAY AND MONTEREY

Directors: Dick Lundquist, Cabrillo College; John Lovas, De Anza College

John Lovas of De Anza and Ann Connor of Foothill – with some assistance from Dick Lundquist of Cabrillo – put together a successful "Leap Day '80" workshop for community college faculty. The "Teaching Writing" theme carried through the six workshop sessions: "Using Thematic Materials in Basic Writing Courses," led by Carole Green of De Anza; "Getting 1B Students Involved in Poetry," led by Ann Connor of Foothill; "Clustering as a Pre-Writing Technique," led by John Lovas; " 'Why Do We Have to Read All Those Depressing Stories?' – Getting Students to Write About Literature," led by Mark Hawkins of Foothill; "Writing from the Whole Self: Techniques," led by Mary Ann Singleton of Cabrillo; and "An Adaptation of the Garrison Method," led by James Mauch of Foothill. In addition, Gerald Messner of Cañada presented a special report to the group: "Teaching Adult Literacy Skills on TV: An Interim Report."

At the business meeting Dick Lundquist was reelected and John Lovas was elected (to replace Nayan McNeill of Foothill, who chose not to run again) as Region III Directors. The participants at the workshop considered some reassignments of Region lines; the change – to include College of San Mateo, Skyline, and Cañada in Region III—was approved pending agreement from Region III and the ECCTYC Board of Directors. Also present at the business meeting was Dan Buerger, Director of Composition at California State University, San Jose, who helped clarify some matters in San Jose's new composition requirements. John Lovas, ECCTYC representative on CSUSJ's Writing Requirements Committee, gave a report of that committee's progress.

REGION V: SOUTHERN SAN JOAQUIN VALLEY

Directors: Bill Decker, College of the Sequoias; Bert Woodruff, Fresno City College

About twenty-five people attended the regional conference of the Southern San Joaquin Valley on April 17 at Fresno City College. Jim Piper, a language arts instructor at Fresno City and author of *Piper's Guide to Research*, presented some suggestions for teaching the research paper in a freshman composition course. Pete Kuiper, another Fresno City faculty member, discussed cognitive mapping and cognitive field learning theory and their possible application to the English classroom. In the third session, Ray McKnight, an English professor at CSU Fresno, described his school's current upper division writing competency testing and discussed how that test affects community college composition classrooms. (This test is administered through a committee on writing proficiency, and ECCTYC has an ex-officio representative on that committee.) At the final session, Jim Piper showed his award-winning film "Terminal," about a returning woman student and her struggle with an unsympathetic family and school.

Following the sections and a brief business meeting, the group adjourned to Ted Locker's home for wine, snack, and good talk.

REGION VI: CENTRAL COASTAL

Directors: Michael Seely, Ventura College; Jeannette Webber, Santa Barbara City College

On March 21, a conference of Region VI was held at Santa Barbara City College. English faculties from Allan Hancock, Ventura, Moorpark, and Oxnard colleges attended, along with representatives from Pasadena City College and La Verne.

After welcomes by the regional directors, the seventy instructors adjourned to one of three workshops: "ESL and Other Transitional Courses and Programs," conducted by Michael Taggart and Michael Seely of Ventura College and Suzanne Medina Nguyen of Santa Barbara City College; "Creative Writing and Fine Arts Magazines," led by Lois Overton and Linda Rolens of Ventura and Hazel Stewart of SBCC; "Individualized Instruction and Use of the Personal Journal in Composition Classes," presented by Charles Dawe and Ed Dornan of Orange Coast College.

Following the lunch, which was served by SBCC Hotel-Restaurant Management students, participants attended a two-hour workshop in composition theory and practice led by Sheridan Blau and Stephen Marcus of the University of California, Santa Barbara and the South Coast Writing Project. The topic Blau suggested for the short writing and small-group sharing, "The Profession of English Teaching Today," provoked energetic responses in the writings and related workshop activities and spilled over into the social hour which followed at the Santa Barbara Inn. The frustrations and joys of the profession, the social and political pressures which affect us, and a sense of mutuality and support emerged from this topic and from the conference itself.

REGION X: SAN DIEGO

Directors: Ann Clutinger, San Diego Mesa College; Elaine McLevie, Grossmont College

The annual spring meeting of the San Diego Region of ECCTYC was held on Friday, May 2, 1980, at Pacific Playa Beach on Mission Bay, with wine and cheese refreshments. Numerous faculty from each of four of the colleges in the region attended.

Ms. Janis C. Coffey of CPEC (California Postsecondary Education Commission) came down from Sacramento to discuss current issues concerning the community colleges' future role, especially as being considered in the legislature. One of the most important items she discussed concerned the growing need for community colleges to establish writing proficiency requirements for Associate degrees and for transfer students. Community colleges currently are the only segment of education in California without defined proficiency requirements. Ms. Coffey expressed some concern about the community colleges' being able to retain their transfer programs "if we don't get our act together." She indicated that the Chancellor is doing a good job of representing the community colleges' interests with the legislature and that cooperation with the Chancellor is the "best bet for retaining local autonomy."

Ms. Julie Hatoff announced her resignation as Regional Director due to assuming the Chair of the Faculty Senate at Mira Costa College. Dr. Elaine M. McLevie, Dean of Communication Arts at Grossmont College, was elected as the new Director for Region X.

The San Diego Region of ECCTYC was invited in January 1980 to send a representative to the University Writing Committee of San Diego State University to serve as a fully participating member. The Committee, which is chaired by Dr. Carole Rother, Assistant Dean, Division of Undergraduate Studies, SDSU, is responsible for setting standards for the junior level writing proficiency to be instituted in the fall of 1981. The Committee is reviewing and approving or denying, as it deems appropriate, the courses proposed by the individual departments for their majors to meet the writing requirement in the junior year. Don Stevenson, of San Diego Mesa College, was appointed as ECCTYC representative, with Ann Clutinger, also from Mesa, serving as alternate.

REviews

"REviews" features discussions of books and media programs that are suitable for use in writing or literature courses or that have special interest for teachers of English. These reviews should be from 100 to 500 words and should evaluate the book's or program's effective use in a classroom, in a learning resource center, by an individual student, or by the instructor. Include with the review all pertinent publication information, the number of pages or length of running time, and the cost.

A NEW RESOURCE FOR TEACHING SHAKESPEARE

A new book-length bibliography on the teaching of Shakespeare, from the National Council of Teachers of English, lists some 2,250 items which fill important needs of teachers and professors. *Shakespeare: Annotated Bibliographies and Media Guide for Teachers* steers users to significant literature on a variety of approaches to teaching Shakespeare in high school and college (information not previously combined in one source). It offers the first substantive bibliography on the growing body of criticism of Shakespearean films — now one of the most important means of experiencing the plays — and to the available literature on a new topic, Shakespeare on television. It surveys a wealth of media resources on Shakespeare's life and times, his plays, and the theater of his day, in the form of films, filmstrips, audio cassettes and transparencies and gives sources for obtaining these items.

Author Andrew M. McLean of the University of Wisconsin — Parkside, a specialist in English Renaissance literature, says in his preface that his attempts to answer his own and his student teachers' questions about classroom approaches to Shakespeare's plays made him aware of the lack of a thorough annotated bibliography on this subject. "The high school teacher and college professor share many common problems in introducing students to Shakespeare's language, poetry, dramatic structure, portrayal of character, and to those universal themes that make teaching Shakespeare so rewarding," McLean comments, "Growing interest in teaching Shakespeare on film has established this as an exciting new area of study, while an old strategy, teaching through performance, has been revived as a challenging way to encounter Shakespearean drama. Yet, because there is no one way or method to teach Shakespeare, it is important for teachers to share their experiences."

Sections of this bibliography are divided among general discussions of aspects of teaching Shakespeare and material on specific plays. McLean considers his divisions of bibliographies between secondary school and college materials to be "one of convenience," not to be rigidly followed, since "perhaps the difference in teaching Shakespeare to high school students and to college undergraduates is less one of a kind than degree," and many of the ideas can be adapted to another level of teaching. McLean has not included traditional literary criticism of Shakespeare unless such writing serves "some particular pedagogical purpose."

Shakespeare: Annotated Bibliographies and Media Guide for Teachers by Andrew M. McLean. 277 pages, paper. Price: $9.50, NCTE members, $8.50. ISBN: 0-8141-4177-6. LC: 80-13603. NCTE Stock No. 41776.)

PRESIDENT'S MESSAGE

In Retrospect

As I come to the last of these "president's messages," I glance back over previous ones and find that, among other things, I have declared that we are killed,' but not dead, and that we are important links in the chain of educational being. The first declaration was prompted by the passage of crippling legislation in 1978 which curtailed and cut educational services to California community college students. The title was inspired by a protest from a little nephew relegated to the role of villain. "You can kill me," he declare heatedly, "but I'm not gonna die, 'cause I have to fight the next battle!"

We in the English discipline found ourselves in very much the same plight. We could be killed in many aspects, but we certainly could not die because the teaching of language and communication is one of the most important functions of a college curricula. As a result, English departments have been bombarded from all sides — administration, state legislation, and sometimes other disciplines — to perform protean cuts according to political or budgetary expediency. For example, because the teaching of English demands such a wide range of knowledge and the teaching of writing entails such an inordinate amount of outside class time, the instructor must refresh himself in and keep abreast of developments in his field, and yet find time to read and correct the writing of his students. It has been proved that writing, like any other skill, requires practice; thus, the more a student writes, and improves, the more an instructor reads and corrects, resulting in an imbalance in terms of time needed by English composition instructors compared with that needed by instructors in other disciplines. Thus, writing instructors in most cases have been given a time differential or a lightened class load to compensate for the extra time and effort involved. Two recent cases where this differential has either been ignored or cut out of existing arrangements have come before the English Council of California Two-Year Colleges. The Council has taken a strong stand against such practices and urges English department chairs and instructors to be aware of this trend toward excessive load when they consider re-allocating class time or when conferring with collective bargaining agents. A full text of the resolution appears elsewhere in this issue. [Page 4].

The second declaration that we are important links in the chain of educational being resulted from my view of the mission of the community college and the mission of the English Council of California Two-Year Colleges. I quote from an earlier article regarding the unique position of the community college in the postsecondary education hierarchy:

> Because it is responsive to the community which supports it, it has been able to respond to community needs; because it is an ideal source of vocational training and professional upgrading, it has performed valuable service in that area; because it is often the last hope for many who otherwise would not have access to higher education, it has . . . provided solid education on a collegiate level. At the same time it has provided specific basic skills training, as well as preparation for transfer to four-year institutions. Thus, the community college is a three-purposed link . . . it provides special services to the community; it enlarges opportunity for learning and developing vocational and technical skills; and it serves the lower division of a baccalaureate program.

The mission of the English Council of California Two-Year Colleges was underscored by its statement in the by-laws: "The purpose of the Council shall be the encouragement and support of the effective teaching of English and the professional development of the English instructor in California two-year colleges."

To accomplish this mission, ECCTYC promotes and encourages regional conferences in its ten areas when all English instructors of the area meet to discuss problems and matters pertaining to that particular area. They also meet with representatives from the state university or the University of California to which they send their students. Each region is represented by two elected directors who form the Board of Directors, which meets bi-annually with English Councils from the California State University and Colleges and the University of California.

In an effort to help professional growth, ECCTYC also sponsors a biennial conference for department chairs and language arts division heads. In its short span of existence, ECCTYC has held three successful ones and is planning a fourth in San Francisco in 1981. A series of conferences with outstanding instructors as resource persons is also being developed under the direction of ECCTYC Vice-President Judy Hert of San Bernardino Valley College.

Another service performed by ECCTYC is the publishing of its journal *inside english (i.e.)*, a quarterly which functions as a forum for all within the English discipline. Editors Barbara Bilson and Frances Kurilich, both of Santa Monica College, have maintained a professional journal in which California two-year English instructors can take pride, for it is for them and from them that the journal exists. Much credit for its present format and printing go to Genevieve Meyer of Trade-Technical College who acted as advisor in its early stages and to Trade-Technical College which prints the paper.

But perhaps ECCTYC's state-wide concern is most clearly reflected in the closer cooperation it has developed with the sister councils of the state university and college system. When the California State University and Colleges were mandated to develop a third year writing proficiency test for all graduating seniors, their council passed a resolution which recommended that community college representatives appointed by the ECCTYC president should sit on these campus committees. To date, six of the largest universities in the system have two-year English Council representatives on their campus committees. Since almost seventy percent of the two-year transfer students go to the state university or college and all will be concerned with this writing proficiency test, it is most important that the community college know what is involved. In like manner, the English Council of the University of California has strongly supported ECCTYC positions on class load and teaching time differentials. In addition, some of the campuses are considering two-year college English teacher-training programs involving faculty from two-year colleges.

Recognized by both the state and the state chancellor's office, ECCTYC has been a participant in the Intersegmental Committee on Writing sponsored by the California Postsecondary Education Commission. The committee is studying a definition of writing proficiency for students at the entry level to college writing [See Page 1]. ECCTYC has been instrumental in helping to develop and publish the report of the Chancellor's Advisory Committee on Basic Skills which was accepted by the Board of Governors at their Fall 1979 meeting [See Page 3].

And so the pipings of this president cease and we look forward to real messages from the incoming president, James Cagnacci of San Francisco City College. To all who have been such faithful workers in the ECCTYC vineyard, I extend my deep appreciation and gratitude. Like the phoenix, we may be killed, but we will rise, more effective and dedicated because we cannot and we will not die.

GERTRUDE S. FUJII
Los Angeles Valley College

SACRAMENTO SCENE

A Backward Look

By JIM CAGNACCI

As the primary election draws near, very little time is being spent by our legislators on the problems of financing and administering the educational systems of this state. Sacramento seems to be awaiting the outcome of the June primary election, most notably Proposition 9, before committing itself to any course of action. Since my last column was devoted to remarks on Proposition 9 and since I fear that this column will reach you some time after the primary election, I find myself with no pressing issues immediately at hand. Therefore, in this census year, the first year of the new decade, let me take a few minutes to look back and evaluate a few of the major legislative changes in education that occurred in the past decade.

Early in the decade, every community college district in the state found itself operating under the direction of an elected Board of Governors, not an appointed one. Not only the vast majority of politicians in this state, but also the vast majority of educators supported this move to elected boards. Has the elective process produced a more responsible, more committed Board? Unfortunately, no! Elections have produced Board members who too often represent special interest groups, who frequently use this office as a stepping-stone for higher office, who are interested in educational issues only in terms of their own political advancement.

The seventies also brought collective bargaining to the field of education. Though educators had high hopes that they would reap enormous benefits from such a system, too often the reverse has been true. Frequently, those serving on bargaining teams realized too late that they lacked many of the necessary skills to serve effectively, that the demands on their personal and professional time were overwhelming, and that the teachers' organization backing them did not have the funds needed for hiring truly competent consultants to assist them.

At the federal level, we were treated to a newly formed Department of Education. All the educational components of HEW were shifted into a separate, independent department, headed by a newly created Cabinet Secretary. What about the new secretary? Granted she was an outstanding judge and is reputed to be an admirable administrator, but what special credentials does she have to head the DOE? Other than the fact that she attended school for a number of years, there seems very little in her background that would provide her specific insight into the problems currently besetting education.

Here in California, our voters treated us to the specter of Proposition 13. And what was our response? Our response was to "make do." With the help of the State Legislature who provided us with bailout money, we proceeded on a course of "business as usual." And were the citizens grateful to us for maintaining quality education despite their vote to destroy free public education in this State? No! Immediately on the heels of Propositions 13's devastation, we awoke one morning to find Proposition 9 had qualified for the June 1980 ballot. Even though the real effects of Proposition 13 are yet to be felt, California voters seem to have such little regard for our educational systems that they are ready to cut funds even further.

A number of very specific problems peculiar to the community college system came to the fore during the 1970's: the perennial problem of equity for the part-time staff; the problem of "credit bearing basic skills courses"; the problem of instructional load; the problem of the state mandated calendar of instruction; and the problem of ever diminishing local autonomy. How were these problems, some of which have been discussed for the entire ten years, solved? They weren't. As we enter the decade of the 1980's, we find ourselves still confronting all these issues. Only now, we have to confront them with greatly reduced resources in an atmosphere undeniably hostile to the entire educational system.

In short, the 1970's were not good to us. Unless we learn from the mistakes of the past, there is little hope that the 1980's will be any better.

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